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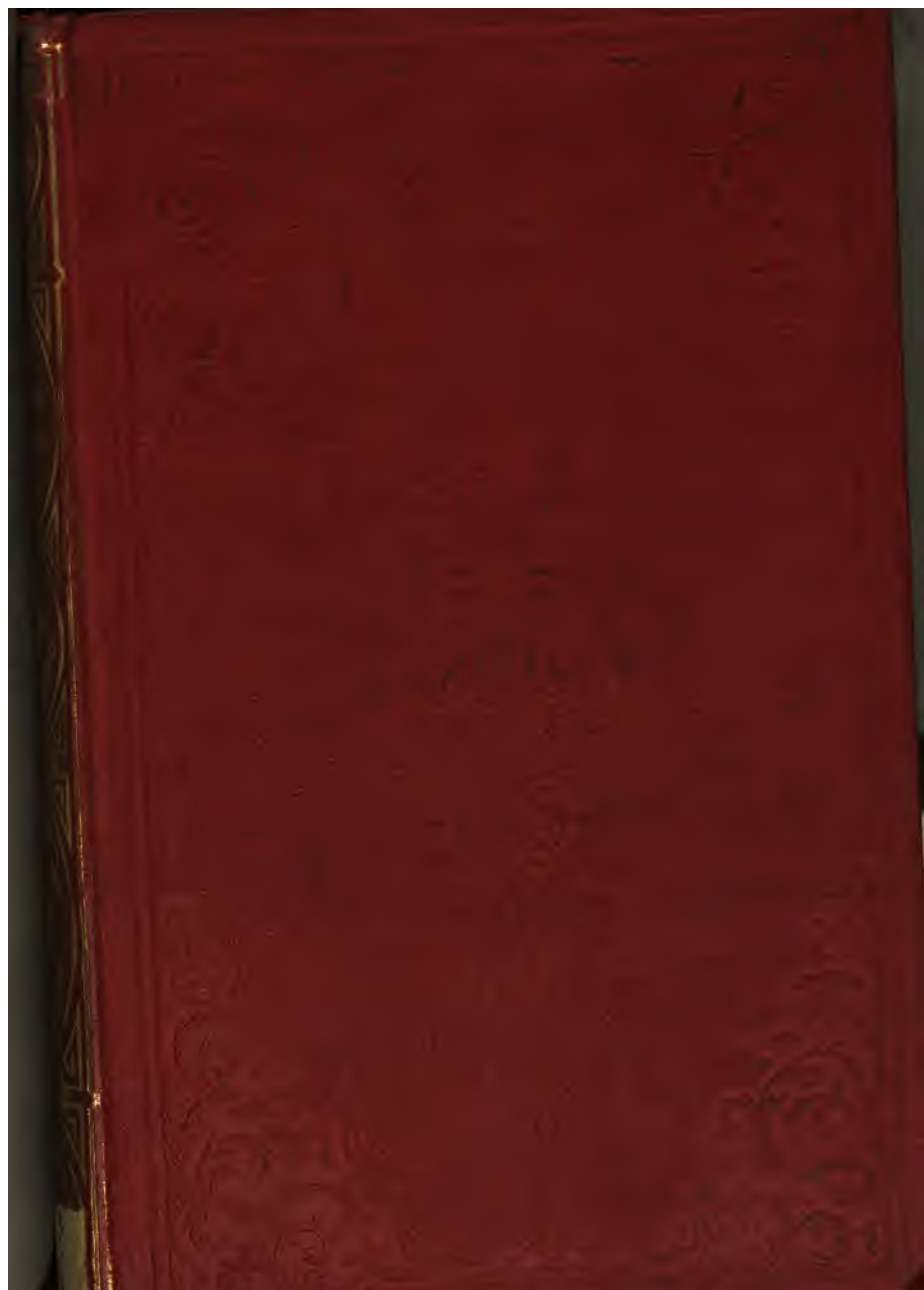
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1723 f. $\frac{11}{2}$

W





Temple of Apollo Epicurius at Phigaleia.

*Gifted by John Rageron Esq.
St. Michaels
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THE Dumfriesshire*

ELGIN AND PHIGALEIAN 19
MARBLES

OF
THE CLASSICAL AGES,
IN
THE BRITISH MUSEUM.

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ERRATUM.

In page 58, line 4, of vol. i. *for* 'Ariobazanes,' *read* 'Ariobarzanes.'

THE
BRITISH MUSEUM.

ELGIN MARBLES.

CHAPTER I.

STATUES FROM THE EASTERN PEDIMENT.

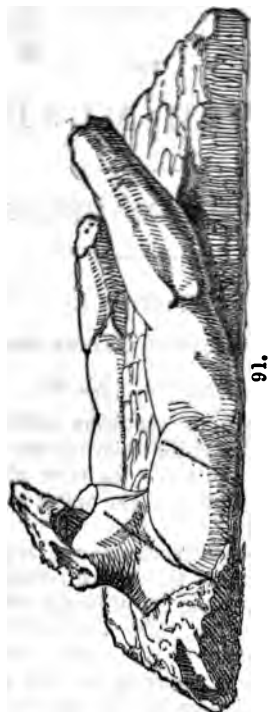
Hyperion. No. 91.

A PART of the neck, the shoulders and the arms of the figure of Hyperion rising from the sea: his arms are stretched forward to guide the reins of his coursers, but the hands are gone. The waves are indicated on the plinth.

This figure, which represents the approach of day, occupied the angle of the eastern pediment on the left of the spectator, as the car of Night did that upon the right. "Helios," says Mr. Cockerell, "is placed at the commencement of the scene, and Hesperus at its termination; personifying the east and west, they may signify the extremities of the universe; and are as poetically applied to the momentous subject of the group in this pediment, as they are admirably adapted to the position they occupy in the angles of the tympanum*." Visconti compared this fragment of Hyperion, which possesses great breadth and excellence of execution, for the grandeur of its style, to the torso of Hercules by Apollonius†. The smooth surface of

* Engr. from the ancient marbles in the British Museum, Part vi. p. 35.

† Visconti's *Memoirs*, p. 35.

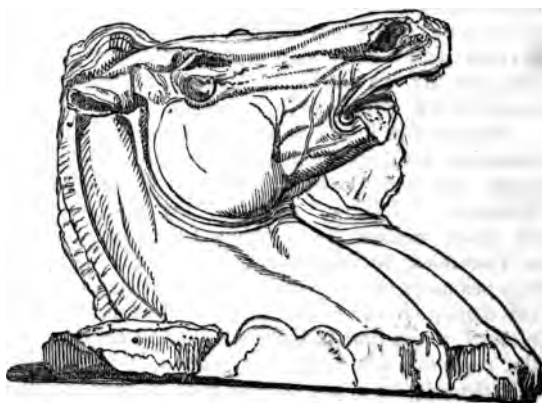


the marble of this figure has been much protected by its position in the pediment; and proves that those parts of the sculptures of the Parthenon which were invisible to the spectator who stood below, were as elaborately executed as those which were immediately in sight. Whether this was done from a religious feeling, or because the sculptures were submitted to public examination before they were placed in the tympanum, may be matter of conjecture.

Weber, a German scholar, has designated this fragment as Triton*. The length of the plinth is 4 ft. by 2 ft. 7 in. in width.

The Horses of Hyperion. No. 92.

The heads of two of the horses of Hyperion are here represented rising from the sea, supposed to be beneath the car of the Sun.



92.

Much of the surface of these heads has been destroyed; but they are still full of life, and impatience of restraint is strongly depicted in their movement. Mr. Cockerell observes that it is evident by Carrey's drawings, and a careful examination of the figures, that two other heads in low relief were attached. This will appear by bringing the front part of the plinth in a line with that of the Hyperion: the waves of Hyperion's plinth, it will be observed, are continued on the plinth of the horses; and behind them there was space enough for two other heads between

* Classical Journal, vol. xxviii. p. 287.

these and the wall of the pediment. The car of Hyperion, in most of its representations, is drawn by four horses. Weber calls these the horses of Neptune^a. The height of this fragment is 2 ft. 4 in.; its length 3 ft. 9 in.

Theseus. No. 93.

This figure is the most perfect of all in the Elgin collection, wanting only the hands and feet, and part of the nose. It is half reclined upon a rock, which is covered with a lion's skin and an extended drapery. The late Mr. Taylor Combe named it Theseus. Its length is 5 ft. 8 in. by 4 ft. in height.

Whether this figure really represents Theseus, the Athenian hero, as we have mentioned in a former page, has been doubted. Visconti considered it a Hercules. "I know," he says, "that objections may be raised against this opinion from the testimony of Pausanias, who informs us that all the figures of this pediment related to the birth of Minerva †: now this demi-god, the son of Alcmene, was not yet born himself, at the time of this mythological nativity; but the objection will fall to the ground, if we consider that the religion of the Greeks acknowledged another Hercules, born on the Ida of Crete, and more antient than the Theban, more antient even than Jupiter, whose infancy he was supposed to have protected, in common with his brothers the Dactyli ‡. This god, as well as his imitator who bore his name, had been engaged in clearing the earth of monsters: and, in the allegories of the remotest ages, he had been made an emblem of the sun §: this must, without doubt, have

* Classical Journal, ut supr.

† Pausan. lib. i. c. 24. "Ὅσα ἐν τοῖς παλαιμῖνοις αἰτοῖς κίτται, ΠΑΝΤΑ [ἐς τὴν] Ἀθηνᾶς ἔχου γίνεσθαι."

‡ Respecting this more antient Hercules, who had taken care of Jupiter in his infancy, and who had fought for him against the giants, see Pausanias, lib. v. 6, 7; and Apollodorus, lib. i. c. 6.

§ Orpheus, Hymn. ii:



been the motive of the sculptor for placing him in full view of the chariot which was the bearer of day. We know also, from other sources, that the Idæan Hercules had statues and altars* in several cities of Greece†."

* Pausan. lib. viii. c. 31 ; lib. xi. c. 27.

† Visconti, Memoirs, p. 37.

The lion's skin, upon which the god or hero reposes, gives strength to Visconti's conjecture: and it is worthy of remark, that the attitude of the figure, as



represented in page 5, is precisely that of Hercules holding a cup upon several of the coins of Croton*.



The whole effect of this figure is admirable; and so universally have artists been attracted by its excellence, that more drawings have been made from it in the former and present Elgin rooms, than from all the other Athenian marbles put together. It combines ideal beauty with the truth of nature; and even anatomically speaking, the muscles are allowed to be invariably true to the attitude. "I should say† that the back of the Theseus was the finest thing in the world," were

* Specimens of these coins, of different types, are preserved in the cabinets of the British Museum.

† Flaxman, in his Lecture on Egyptian Sculpture, has made a remark or two which deserve insertion here. The knowledge of anatomy, he says, among the early Greeks was so small, that it could have afforded little assistance to the artist. Homer, indeed, has described all the wounds mentioned in his poems with anatomical correctness, and on this account has been quoted by Galen, at a time when the science had arisen to considerable eminence. But Pliny observes, the art of medicine (which among the antients included anatomy) was in profound darkness from the time of Homer to the age of Hippocrates; in whose treatises on the bones, we shall certainly find their number reckoned, but so rude a sketch of the exterior anatomy, as conveys scarcely any distinct idea of any one part of the body or limbs; yet from his treatise on the joints, we find that he occasionally dissected parts of the human body. From this imperfect state, even in the time of Phidias and Praxiteles, we must agree in the opinion "that the antient artists owed much more to the study of living than dead bodies."

Yet different circumstances, the author continues, must sometimes have given anatomical help to artists from early times: the researches of physicians, the observation of bodies left on the field of battle, the preparations of sacrifice or food, and the practice of dissecting quadrupeds among the philosophers; these several

the words of one of our most eminent sculptors, when giving evidence before a committee of the House of Commons. It is unquestionably finished in the very perfection of art.

Wilkins* and Welcker name this statue Bacchus; Professor Reuvens called it Pan: but, we think, without any good reason.

One or two bullet-marks are observable on this figure, and the right leg appears to have been mended at some former time; the holes are remaining, which indicate that it had sandals of metal.

The goddesses supposed to be Ceres and Proserpine.

No. 94.

This colossal group of two females sitting by each other on separate seats, is believed to represent Ceres and her daughter Proserpine, whose worship and mysteries formed so important a part of the religious system of Attica. The latter is leaning on the right shoulder of her mother. The breadth of this group in its present state is 4 ft. 6 in.; the height to the end of the extension of the left arm of Ceres, 4 ft. 10½ in.

These goddesses are sitting on low square seats, which are nearly alike in construction, without backs, but furnished with carpets folded several times, and ornamented with mouldings. The figure to the right, considered as Proserpine, is the smaller of the two. The heads and hands of both figures are lost, except a portion of that hand which rests upon the shoulder of Ceres. The other parts are in good preservation. The feet of both, and the knees of the larger figure, in their original position, projected considerably beyond the plane of the cornice which was below them.

The attitude and the beauty of proportion in these sources will at least account for all the general and simple anatomical forms we see in Grecian works of art before the time of Phidias. Flaxm. Lect. on Sculpture, pp. 60, 61.

* Walpole's collection of Travels, in continuation of his Memoirs. 4to. 1802, p. 413.



figures are no less admirable than the arrangement and execution of their draperies; which, independent of the considerations already referred to under Hyperion, show the enthusiasm of the artist in his work. They are finished with the same unsparing labour at the back, where none could see them, as in the front, where they were exposed to view.

Mr. West spoke of these, and of the other draped figures of the collection from the Parthenon, as in the first class of grandeur; but, as in all great works of art, where simplicity of design is combined with faultless execution, the discrimination of the professional artist is not required either to guide or correct our

judgment; the impression which the *whole* conveys is the measure and the test of beauty and of truth.

Colonel Leake, instead of Ceres and Proserpine, calls these figures Venus and Peitho (Persuasion)*.

Iris. No. 95.



95.

* Topogr. of Athens, p. 255.

A statue of Iris, from the eastern pediment. She was one of the daughters of Oceanus, and the messenger of the celestial deities, particularly of Juno; and is here represented in quick motion, with her veil inflated and fluttering behind her : her mission, that of



Back view of the Iris.



96.



communicating to the distant regions of the earth, represented by Ceres and Proserpine; the important intelligence of the birth of Minerva. The head and arms of this figure are lost. Visconti says the light and fluttering cloak, which is filled by the wind, and raised above her shoulders, is one of the usual attributes of this mythological personage. He adds: See in the miniatures of the Vatican Virgil the figure of Iris exciting Turnus to war, book ix. of the *Æneid*; and in the bas-reliefs which represent the fall of Phaeton, the figure, of which the floating drapery describes a bow above her head*. The height of this figure in its present state is 5 ft. 8 in. by 2 ft. 10 in. in width.

Victory Winged. No. 96.

This figure does not appear in Carrey's drawings, but the torso, for such only it is now, was found upon the floor of the pediment. It was in a position which corresponded with that of Iris on the other side of the group. The wings, the real characteristic of this figure, are gone; they were of gilt bronze: but the holes, in which they appear to have been fixed, are yet observable at the back. A piece of metal, the fragment of some other ornament, still remains above the left knee. The action of this figure is thus described by Visconti: "Victory has seen the birth of the warrior virgin who was to be her inseparable companion, and she is starting up in an excess of joy†." The height of this fragment at present is 3 ft. 10 in.

* Visconti's Memoirs, p. 40. Compare Winkelmann, *Monum. ined.* No. 45. Maffei, *Museum Veronense*, p. lxxi.

† Visconti, Memoirs, p. 45.

The Fates. No. 97.

In the former Elgin room one of these figures was separated from the other two; but its adjustment, and other circumstances, indicated that the three originally formed one group. They appear together in Carrey's drawings of this pediment; and they have in consequence been placed together in the new Elgin room.

Visconti says, "These three goddesses, in my opinion, are the Fates. They presided, according to the Greek mythology, over birth as well as over death; they were the companions of Ilithyia, the goddess of child-birth, and they sang the destinies of new-born infants*. We see, on an antient patera, one of the Fates present at the birth of Bacchus, who is produced from the thigh of Jupiter, as Minerva is imagined to have been from his head†."

Mr. West spoke of these figures in terms of high eulogium. The grace of the attitudes and the disposition of the draperies are equally deserving of admiration. The necks and wrists exhibit traces of ornaments. The foot of the separate figure, in its original position in the pediment, projected beyond the plane of the cornice. It is 4 ft. 6 in. in height.

Colonel Leake thinks the group of the two figures might have represented Ceres reclining on the lap of Proserpine; and the single figure seated might have been Vesta‡. Pausanias, however, shows in various passages of his Description of Greece that the Fates were frequently represented in antient art. He mentions a particular representation of them in the

* Homer, *Odyss.* viii. 198; Pindar, *Olymp. Od.* v. 72; Nem. *Od.* vii. 1; Spanhem ad Callimach, *Hymn. Dian.* ver. 22.

† See Visconti's *Memoirs*, p. 44. He refers to his *Museo Pio-Clementino*, pl. B. (marked by the engraver's mistake A.) p. 99.

‡ *Topogr. of Athens*, p. 256.



temple at Delphi*. The breadth of the group, as represented in page 16, is 8 ft. 9 in. by 3 ft. 7 in. in height.

Weber names the three figures Rhode, Amphitrite, and Thalassa†.

* Pausan. Phoc. c. xxiv. † Classical Journal, vol. xxviii. p. 287.

Part of 197.

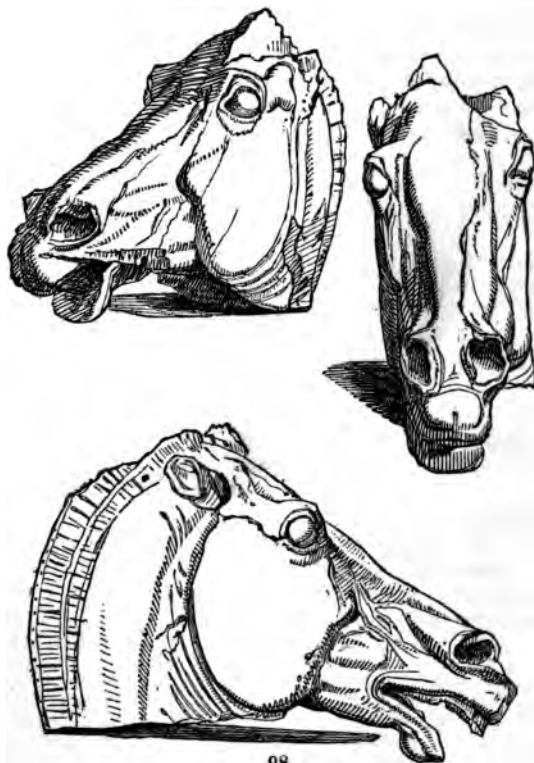


1. The first part of the document is a list of names and addresses of the members of the committee.

2.

Head of one of the Horses of Night. No. 98.

"The chariot of Night," says Visconti, "sinking into the ocean, at the moment when that of the Sun





was rising in the east, terminated the composition on this side. Euripides, the contemporary of Phidias, describing in his *Ion* the rich hangings of the Pavilion of Delphi, supposes that the car of Night was in the middle, while the Sun was plunging into the sea on the western side, and at the opposite end Aurora was rising from the waves*." Those who turn to the *Ion* of Euripides, will have some difficulty in discovering in the Greek text any thing like what Visconti has got out of it. This instance may serve to show how little confidence we can place in any modern explanation of the figures of the pediments. Even if we had them entire, we should find no small difficulty, owing to the very scanty materials for their illustration furnished by antient writers.

The head of one of the horses of Night projected over the cornice, thus breaking the line which might seem too rigidly to confine the composition of the frontispiece. The heads of the other horses, receding from the front, appeared to be already immersed in the ocean.

Wheler and Spon, who supposed the sculptures of the eastern pediment to represent the contest between Neptune and Minerva, fancied this fragment to have been the head of a sea-horse.

It is, as Visconti remarks, of the finest possible workmanship, and its surface has been very little injured. We observe in it that admirable expression of life which great artists only are capable of bestowing on their imitations of nature †. To use the words of the author of the 'Memorandum of the Earl of

* Eurip. *Ion*, ver. 114. Visconti adds that "in some antient bas-reliefs executed at Rome, the Sun rising and the Night sinking under the horizon have been represented at the opposite ends of the same composition. See Ficoroni, *Roma antica*, p. 115. Two medallions placed at the sides of the arch of Constantine exhibit also similar subjects."—*Memoirs*, p. 41.

† Visconti, p. 42.

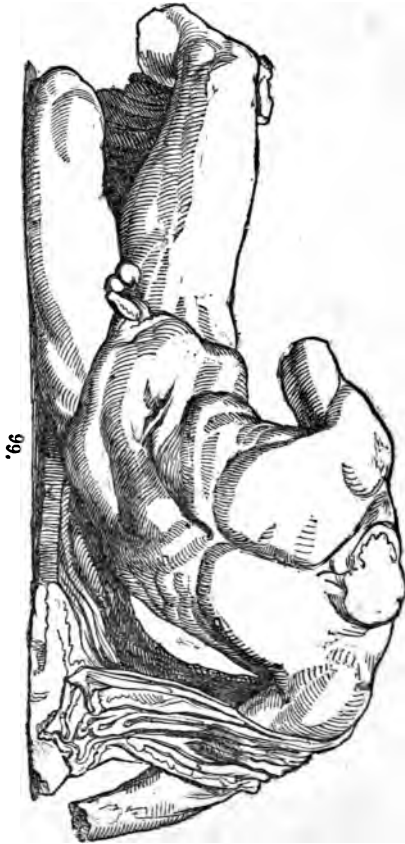
Elgin's Pursuits in Greece,' the nostrils are distended, the ears erect, the veins swollen, one might almost say throbbing : his mouth is open, and he seems to neigh with the conscious pride of belonging to the ruler of the waves. The dimensions of this fragment are, length 2 ft. 6 in. by 1 ft. 7½ in. in height.

Mr. R. P. Knight valued the granite scarabeus which Lord Elgin brought from Constantinople at £300, and this horse's head at £250. We think few people will be inclined to agree with him.

CHAPTER II.

STATUE, AND FRAGMENTS FROM THE WESTERN
PEDIMENT.

Ilissus, or River God. No. 99.



99.



of this figure is Ilissus, as is generally conjectured,
it represents the god of the little river which watered

99.



1

2

3

4

5

6

the eastern side of the plain of Athens. "As the subject of the composition," says Visconti, "is the dispute for the territory of Attica, the river which waters it is not foreign to this subject. It is thus that the Alpheus and Cladeus, rivers of Elis, occupied the angles of the principal tympanum of the temple of Olympia*." This personage, half reclined, seems, by a sudden movement, to raise himself with impetuosity, being overcome with joy at the agreeable news of the victory of Minerva. The momentary attitude which this motion occasions, is one of the boldest and most difficult to be expressed that can possibly be imagined.

He is represented at the instant when the whole weight of his body is going to be supported by the left hand and arm, which press strongly on the earth, on which the right foot also rests. This motion causes the whole figure to appear animated; it seems to have a life which is found in very few works of art. The illusion is still more strengthened by the perfect expression of the skin, which, in several parts of this statue, owing to its situation and position, has been better preserved than any of the others; one is almost tempted to call it perfectly flexible and elastic.

"If the fragment of a head with its hair in disorder and bound with a cord, or *strophium*, could, as a great artist supposes, be fitted to this statue†, there would not, perhaps, be a more striking work among all the remains of Grecian sculpture‡."

By Canova and Visconti, as well as by several of the gentlemen who gave their evidence respecting the Elgin collection to a committee of the House of

* Pausan. lib. v. c. 10, u. 2.

† "This head, which is in the collection, agrees perfectly in its proportions with the figure in question." It is now numbered 247.

‡ Visconti, Memoirs, pp. 28, 30. Mueller says this head is of Roman work. De Parthenonis Fastigio, p. 205. It certainly, as a work of art, does not in our opinion deserve the eulogium implied in the observation of the great artist.

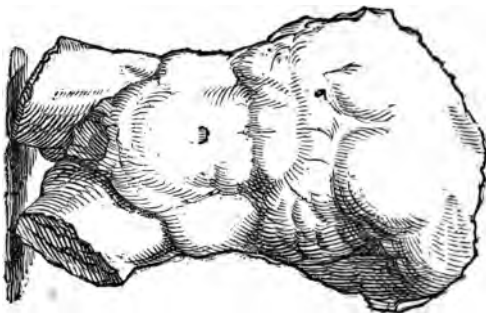
Commons, this figure was considered as disputing the palm of merit with the Theseus. Colour, it is thought, is still discernible on it.

Colonel Leake, in his *Topography of Athens*, p. 250, calls this statue "Theseus reposing after his labours, but raising and advancing his body a little, to behold the great action in the centre of the pediment." That it represents a river-god, however, seems strongly indicated by the undulating flow given to every part of the drapery which accompanies the figure. It has the appearance of drapery passing through water.

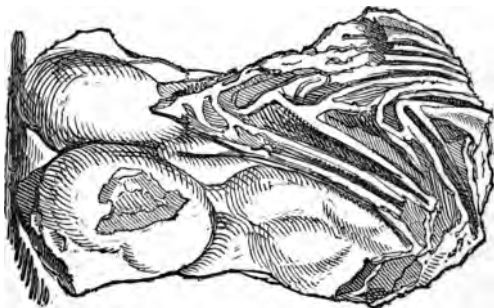
Torso of Cecrops. No. 100.

This torso of a male figure, 3 ft. 7 in. in height, of which the back only is covered with drapery, was found among the ruins of this part of the temple. It has been named Cecrops, the mythological founder of Athens, because its form resembles a part of the figure assigned to that hero, seen in Carrey's drawing of the western pediment near the car of Minerva. Apollodorus informs us that Cecrops was one of those who bore witness, before the assembly of the divinities, to the prodigy wrought by the goddess*; which gives plausibility to the conjecture as to the person represented by the fragment. In other respects it bears no symbol to determine its character. The sculpture of this torso is in the same magnificent style with the other figures of the western pediment. The fore-part of the body has received material injury.

* Apollodorus, b. iii. chap. 14.



100.



Fragment of the Face of Minerva. No. 101.

The upper part of the face and head, or half-mask, of the statue of Minerva, which formed one of the principal figures in the centre of this pediment. Its breadth is 14 inches.

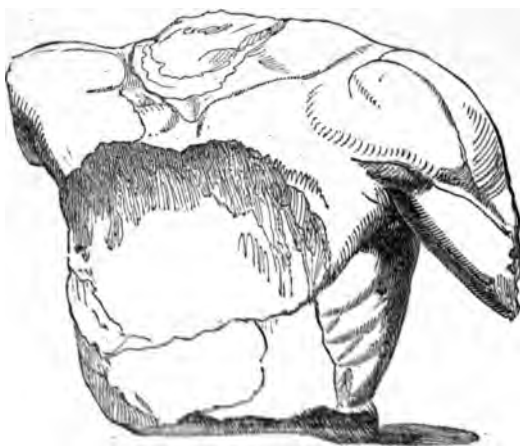


101.





102.



103.

The head was originally covered with a bronze helmet, as appears not only from a furrow which forms the line of contact with the forehead, but from the holes for fastening the helmet to the marble. The sockets of the eyes, originally filled with metal or coloured stones, are hollow. This fragment was found upon the floor of the pediment.

The Chest of Minerva. No. 102.

This is another fragment of the same statue. It consists of a portion only of the chest of Minerva, covered as usual with the ægis. It measures 2 ft. in width in the broadest part, by 2 ft. 6 in. in height.

The angles of the ægis appear to have been ornamented with bronze serpents, and its centre studded with a circular head of Medusa of the same material. The holes for fastening those appendages to the marble are plainly visible. The proportions of this draped fragment indicate the perfect statue, like that of the Neptune of the same pediment which will be next mentioned, to have been originally 12 ft. in height.

Upper part of the Torso of Neptune. No. 103.

The figure of Neptune, occupying with Minerva the centre of the western pediment, when Spon and Wheler were at Athens was nearly entire. At present we have the upper part only of the torso, which may be called the chest and shoulders of Neptune, measuring 2 ft. 8 in. in height, by 3 ft. 5 in. in width.

The back has suffered less injury than the front of this fragment. Neptune was represented retiring, astonished at the rising of the olive-tree which Minerva had produced by striking the earth with her spear. The appearance of the back shows

that the figure had leaned against the pediment. The surface of the marble in this part strikingly expresses the character of flesh. "The chest of Neptune, distinguished by Homer* as the most imposing part of his form, is still admirable in the work of Phidias†. When Agamemnon is preparing for battle, his eyes and head," says the poet, "were like those of Jupiter, his belt like that of Mars, and his chest was that of Neptune." Thus the great poet of the Greek nation stamped the divinities of Olympus with their characteristics, which the sculptor of a later age embodied in marble.

Fragment of the Erichonian Serpent. No. 104.

Whether this fragment was found upon the floor of the eastern or the western pediment seems not to be accurately ascertained: Mr. Cockerell, in the sixth part of the Museum Marbles, says the eastern; and he connects this fragment with that of an olive-tree and feet preserved in another part of the Elgin collection. The Erichonian serpent is unquestionably of Pentelic marble, and was most probably found upon the floor of the western tympanum. The olive-tree and feet are of a different marble; and on this account may be conjectured really not to have belonged to the Parthenon. This fragment of the serpent is 1 ft. 6 in. in length, by 7 in. in depth.

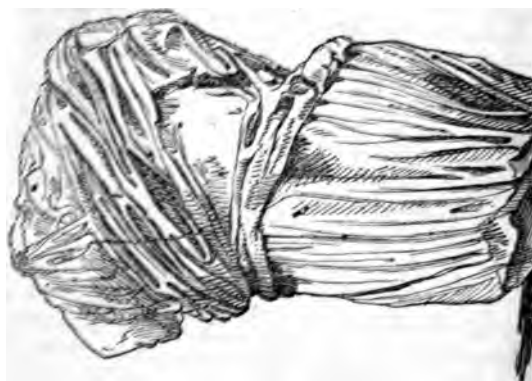


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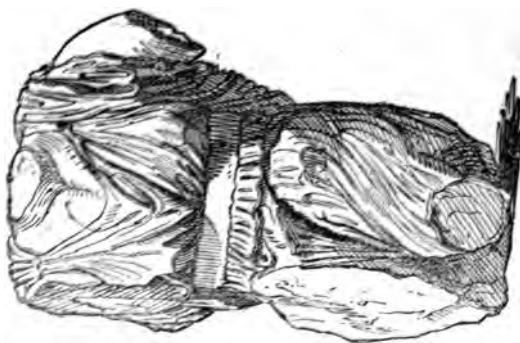
* Il. lib. ii. v. 479. *Σείριον ἢ Ηεραιόδακτυλον.*

† Visconti, Memoir on the Sculpture of the Parthenon, p. 24.





105.



The Torso of Apteral Victory. No. 105.

The torso of Nike Apteros, or Victory without wings, who was represented in this manner by the Athenians, to intimate that they held her gifts in perpetuity, and that she could not desert them. This goddess was represented driving the car of Minerva on the western pediment; the car approached Minerva as if to receive her into it, after her successful contest with Neptune. The posture of the body of this figure in its perfect state, appears to have been a little bent: the attitude resembled that of another figure of Victory driving a car represented upon one of the tablets of the frieze of the Parthenon. In this collection it is marked No. 30, and it is engraved in the 20th plate of the first chapter of the second volume of Stuart's Athens. A broad belt which confines the tunic is observable in both figures. The torso of Apteral Victory is 4 ft. 9 in. in height; the breadth across the chest 1 ft. 5 in.

A temple dedicated to Victory without wings, formerly stood on the right of the Propylæa, at the entrance of the Acropolis. It is mentioned by Pausanias (i. 22). Spon and Wheler described it as existing in 1656 (Spon, p. 107), when the Turks used it as a powder magazine. The building has since been destroyed.

Fragment of the Figure of Latona, No. 106.

"Latona and her children," says Visconti, "having taken the same side with Neptune in the Iliad, the authority of Homer had without doubt induced Phidias to represent these divinities as taking part with the rival of Minerva." This fragment is part of a group which originally consisted of Latona with her two children, Apollo and Diana. It was placed on the right side of the western pediment. All that remains in the fragment before us is the lap of Latona, with a small portion of the infant Apollo attached to the right side. The fragment is 2 ft. 7 in. in height, by 2 ft. in breadth.

Other fragments of figures, which it is now impossible to assign to their respective statues, are preserved; many of which were found at the time when



106.

the chest of Neptune and the other pieces were excavated from below the western tympanum. They chiefly consist of parts of limbs, and were probably broken in their fall when Morosini unsuccessfully endeavoured to take down the statue of Minerva. A few were found upon the floor of the pediment itself. One, No. 178, is a large fragment of a colossal female statue, belonging to a sitting figure; of which the only remaining part is the left thigh covered with drapery. Other large fragments are No. 338 and 339; No. 340, a part of a colossal foot; and 341, the left knee of a colossal statue. The remaining fragments of smaller size will be found in the Nos. 310 to 315 inclusive.

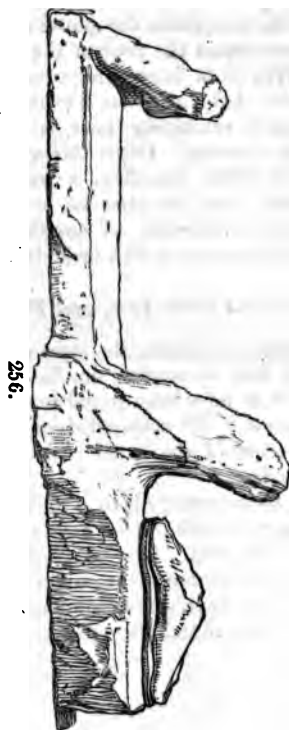
Fragment of an Olive-Tree, and Feet. No. 256.

This fragment exhibiting the stem of an olive-tree, between two feet, somewhat mutilated, is stated by Mr. Cockerell to have been found in the ruins of the eastern pediment. He acknowledges, however, that there is no record of the exact situation in which it was discovered.

The feet have belonged to a figure which must have been at least nine feet in height, and was probably that of Minerva. The whole seems explained by some brass Athenian coins, upon which Neptune and Minerva are represented standing on each side of a tree, twined round the stem of which rises a



serpent ; an owl appearing seated in the upper part ; Neptune striking with his trident, and Minerva holding her spear.



It is to be remarked, however, that the feet on this fragment are clothed. Minerva was almost invariably represented with sandals. The marble, too, as has been already noticed, is of a different kind from that of which the figures in the pediments of the Parthenon were formed. The length of this fragment is 4 ft. 11 in.

CHAPTER III.

REMAINS FROM THE DOUBLE TEMPLE OF THE ERECTHEIUM AND PANDROSOS.

Numbers 108, 110, 114, 118, 125, 126, 127, 128, 219, 220, 252, 253, 254, 255.

To the north of the Parthenon, at the distance of about one hundred and sixty feet from that temple, are the beautiful and curious remains of the Erechtheium or temple of Athene (Minerva) Polias; adjoining to and forming a part of which stands the temple or little chapel of Pandrosos.

Pausanias's account of the Erechtheium is ambiguous; but Colonel Leake, by a comparison of his words with the passages in Herodotus, Apollodorus, and Dionysius Halicarnassensis, added to an examination of the existing ruins, is of opinion that this building, sometimes supposed to have comprehended three*, in fact comprized but two temples; those of Minerva Polias and Erectheus in reality constituting one, and the Pandrosion the other†.

Speaking of the temple of Minerva Polias, Lord Aberdeen remarks, "It is difficult to ascertain the age of the celebrated double temple at Athens, of the Ionic order. From the earliest times a building dedicated to Minerva Polias and Erectheus appears to have been an object of the highest veneration among the Athenians. It is probable, that in some cases the more modern edifice may have been confounded with that by which it was preceded. The antient temple was to a certain extent destroyed by Xerxes, and we are not informed that the present building was restored

* See Stuart.

† Leake, *Topogr. of Athens*, p. 257.

by Pericles. Xenophon mentions the destruction of the old temple of Minerva by fire in the archonship of Callias, in the ninety-third Olympiad, from which period to the conclusion of the Peloponnesian war we have the time requisite for the completion of the new structure*. This agrees sufficiently with the very curious architectural inscription brought from Athens by Dr. Chandler, which describes the unfinished state of the temple, and gives the measurement of the various members †; for that this interesting document relates to the building in question, it is impossible to doubt. It must be observed, however, that this official account appears to have been taken in the archonship of Diocles, and therefore in the ninety-second Olympiad ‡, which gives rise to some difficulty; because, according to Xenophon, the fire happened just at this period, or rather three years subsequent to it. But we can scarcely suppose that the historian alludes to the building now under our notice, and not to the older temple, as it remained after the Persian invasion; more particularly as he specifies its antiquity; whereas at the commencement of Dr. Chandler's inscription, this temple is merely described as that which contained the antient statue of the goddess. Whatever be the precise date of its erection, it will for ever be considered as the most perfect specimen of the style in which it is constructed; and being fortunately preserved nearly entire, may serve as a model for the study and imitation of all succeeding artists. The contemporary record furnishes us with the name of the architect, Philocles of Acharnæ, of whom nothing further is known; for although the edifice itself bears ample testimony to his excellence, I am not aware of his having been ever mentioned in the

* Hellen. lib. i. c. 6. ἡ ΠΑΡΑΛΙΟΝ ἑστῆς Ἀθηνῶν νῆος ἐν Ἀθηναῖς
ἱερῶν.

† Chandler, Inscript. Antiq.

‡ B. C. 409.

and if any ancient author, and I believe that we are indebted to the discovery of this valuable inscription for the best knowledge of its character*.

But the supposition of Xenophon alluding to the "older temple," in which we suppose the Hecatompedon is meant, appears to us inadmissible. Colonel Leslie's explanation is more simple: he supposes the Erechtheum was really burnt in the archonship of Callias, as Xenophon says, and not repaired till after the close of the Peloponnesian war. The present building then is that which was repaired and restored after the fire mentioned by Xenophon.

It was on the spot occupied by this temple, that Minerva and Neptune were said to have contended for the honour of naming the city. Athenian superstition long showed the mark of Neptune's trident, and a briny fountain, which attested his having there opened a passage for his horse.

The beautiful vestibule of the temple of Erectheus, when Lord Elgin was at Athens, was used as a powder magazine; and no other access to it could be had, but by creeping through an opening in a wall which had been recently built between the columns. Lord Elgin was enabled to keep it open during his operations within; but it was then closed, so that subsequent travellers were prevented from seeing the inner door of the temple, which, as has been before stated, is perhaps the most perfect specimen in existence of Ionic architecture†. Under the new order of things it will, we presume, be open for examination.

A singularly beautiful piece of architecture, consisting of the capital, a portion of the shaft, and the base of an Ionic column from the portico, forms a

* Inquiry into the Principles of Beauty in Grecian Architecture, 8vo. London, 1822, p. 165.

† Memorandum of the Earl of Elgin's Pursuits in Greece, 8vo. Lond. 1815, p. 25.

part of the important remains of this edifice now preserved in the Elgin collection; they are numbered No. 125, 126, 127. There are likewise three other pieces of shafts of columns, No. 110, 114, 118; a portion of the cornice from the portico, No. 289; two pieces of the architrave, No. 219, 220; a piece of the ceiling of the temple, No. 108; and four pieces of the frieze, enriched with flowers and other ornaments, designed with the most perfect taste, and chiseled with a degree of sharpness and precision truly admirable, No. 252—255*.

The little temple of Pandrosos, which adjoined the temple of Polias, has its northern portico ornamented with six Ionic columns, four in front, and one on each flank; but, instead of Ionic columns to support the architrave of the southern portico, there were six female figures called Caryatides; four in front, and one on each flank. Vitruvius says that the Athenians endeavoured, by this device, to perpetuate the infamy of the inhabitants of Caryä†, who were the only Peloponnesians who sided with Xerxes in his invasion of Greece. The men had been reduced to the deplorable state of Helotes; and the women not only condemned to the most servile employments, but those of rank and family forced, in this abject condition, to wear their antient dresses and ornaments. Visconti, and some other antiquaries, however, are of a different opinion; they think that these Caryatides,

* The inscription, alluded to p. 32, is in the Townley Gallery in the Museum, and is known by the title of the 'Marmor Atheniense,' Room iii. No. 26*. It relates to a survey of a temple at Athens, no doubt the Erechtheum. It was brought to England by Dr. Chandler, and presented to the British Museum in 1785, by the Dilettanti Society. Mr. Wilkins has copied, and commented upon this inscription in his *Atheniensia*, 8vo. 1816, p. 193; and in an enlarged form in *Walpole's Memoirs*, relating to European and Asiatic Turkey, vol. i. p. 580—603.

† Vitruv. b. i. c. 1.

KOPAI* as they are denominated, girls or damsels, represent not captives, but Athenian virgins, bearing on their heads the sacred vases for the ceremonies of the sacrifice†. The opinion of Vitruvius as to the origin of caryatid figures is almost too absurd to deserve notice, and only serves to show his ignorance. Caryatid figures were, in all probability, borrowed by the Greeks from Egypt.

The original olive-tree produced by Minerva in the contest which has been so often referred to, or some one always growing on the same spot, was venerated in the temple of Pandrosos as late as the time of the Antonines‡.

One of the Caryatides of this temple was missing, before Stuart went to Athens in 1756. By whom it was removed was not known. A second, the most perfect of the five remaining, was brought away in 1801, and is among the Elgin antiquities. A plain piaster was left as its substitute.

The Caryatid of the Elgin collection, No. 128, is rather more than seven feet high; and wants the fore-arms. It is in a harder style of sculpture than the draped statues of the Parthenon, but is still grand in execution. The drapery consists of a long tunic, a little raised by the belt, and a small peplos, of which the part falling on the back is wide enough to form several folds. The arrangement of the hair is artificial; the greater part thrown behind the neck, smooth, and forming a knot at the end. The rest is divided into

* See the inscription already alluded to by Lord Kinnaird, in Chandler's Description, part i. No. 2.

† Visconti's Memoir on the Sculptures of the Parthenon, p. 221.

‡ The sacred olive is said by Pausanias, lib. iii., to be in the Pandrosion; by Strabo, lib. viii., in the temple of Erechtheus; by Pausanias, lib. i., in the temple of Polias. All these passages are reconciled by supposing that the temples or buildings were connected together. See Wagnon's Memoirs, vol. i. p. 111.



128.

F 3

braids, and falls upon the shoulders. There is a breadth about the shoulders appropriate to the destination to which the artist allotted the statues*.

In St. Pancras church, London, there are two projecting parts from the body of the church at the extremity of each side of the building, which are copies of the caryatid front of the Erectheium.

An eastern or interior chamber of the temple of Pandrosos, contiguous to the cell of Minerva Polias, is considered by Stuart, Colonel Leake, and some other antiquaries to have been the Cecropium, or place where Cecrops was buried†.

* Compare Visconti's Memoir, p. 122.

† See Leake's Topogr. of Athens, p. 264.

CHAPTER IV.

CASTS FROM THE TEMPLE OF THESEUS.

No. 136—157.

THESEUS received no divine honours from the Athenians for near eight centuries after his death, when, on a sudden, posterity, it is said, became ashamed of their ingratitude. Several circumstances * at last induced the Athenians to honour him as a demi-god, and amongst the rest, some of those who had gained the victory at Marathon, declared they had seen his spectre rushing before them, and combating the barbarians in the battle. Upon this the Oracle of Delphi was consulted, and the Athenians were commanded to collect his bones, and keep them sacred. The exact spot where they lay was unknown, but the place was the Isle of Scyros in the Ægean sea, where at first the opposition of the inhabitants prevented search from being made; but Cimon the son of Miltiades, 476 years B. C., conquering the island, the inquiry was renewed. Cimon, one day, saw an eagle upon a rising ground pecking at the earth with her beak, and tearing it with her talons; when, as if by some divine influence, the thought occurred to him, that by digging there, he should find the bones of Theseus. He found in that place the body of a warrior of more than ordinary size; and by him lay a sword and the brass head of a spear. Having embarked these relics in his galley, he sailed with them to the Piræus. The Athenians transported at the discovery, went out in procession to meet and receive what they considered to be the remains of this great man, and offered sacrifices to them as if Theseus himself had returned alive to the city.

Nor did their homage to Theseus end here; games

* Plutarch.

and festivals were instituted, and a temple erected, in honour of the event: a temple second in consequence to the Parthenon only, and which, though of considerable dimensions, formed partly the model for the building of the great Parthenon itself at a later day. The temple of Theseus was erected about 467 years B. C. at the time when Pericles began to acquire popularity and power in Athens.

"In honouring Theseus, the Athenians could not forget Hercules, who was the kinsman, friend, and companion of Theseus. Hercules had delivered Theseus from the chains of Aidoneus, king of the Molossi; and in return, Theseus was said to have brought Hercules with him from Thebes to Athens, to be purified for the murder of his children. He then not only shared his property with Hercules, but gave up to him all the sacred places which had been conferred upon Theseus by the Athenians; changing all the Theseia of Attica, except four, into Heracleia. The Hercules Furens of Euripides, which was written a few years after this temple was built, and which, like the temple itself, seems to have been intended to celebrate unitedly the virtues and prowess of the two heroes, introduces Theseus promising to Hercules, that the Athenians should honour him with sculptured marbles, and thus seems to refer to the decorations of this very building*.—Thus it appears, that if it was perfectly in harmony with the Athenian traditions to select the exploits of Hercules as well

* After alluding to the fact recorded by Plutarch, of the names of several Attic places having been changed from Theseium to Heracleium, he adds

Θανόντες δ', εὖτ' ἂν εἰς ἄδου μέλῃς
 θυσίῃσι λαΐνοισι τ' ἔργα κῶμασι
 τίμῃσι δ' ἀνάξῃσι πᾶσι Ἀθηναίων πόλιν.

"And, when you are dead and gone to the realms of Hades, with sacrifices and stony masses honoured will the state of Athens celebrate your memory."

In the last line we prefer the reading of Matthiæ's edition, *τίμῃσι δ'*, instead of *τίμῃσι* only.

as those of Theseus for the sculptural decorations of the Theseium, it was equally so to give the most conspicuous situation to those of Hercules, as Theseus had yielded to him the first honours of his native country. We find accordingly that all the metopes in the front of the temple which can be deciphered, relate to the labours of Hercules ; and that all those on the two flanks which can be deciphered, relate to the labours of Theseus. In like manner, we find that the subject of the frieze over the columns and antæ of the posticum, or back vestibule, was the most celebrated action of the life of Theseus, his contest with the Centaurs. It may fairly be presumed, therefore, that the panel over the pronaos related to the exploits of Hercules*."

Stuart in his *Athens*, vol. iii. pl. iv., gives a transverse section of the eastern portico of the temple of Theseus, in which the front columns are removed to show the antæ and columns of the pronaos with its frieze in one general view. His explanation of the sculpture accompanies an enlarged representation of the different compartments of the composition, in plates xv. xvi. xvii. xviii. xix. and xx. of the same volume. "Here," he says, "we see represented a battle and a victory. It seems an action of great importance, for it is honoured with the presence of six divinities, three of whom, though somewhat defaced, are yet to be distinguished for Jupiter, Juno, and Minerva ; it is not so easy to decide who are the divinities in the other group. Amongst the combatants, there is one of superior dignity, more vigorous exertion, and more ample stature, a robe trails behind him : he hurls a stone of prodigious size at his adversaries. May it not represent the phantom of Theseus rushing impetuously upon the Persians, at the battle of Marathon? His miraculous apparition on that memorable occasion was firmly believed by the

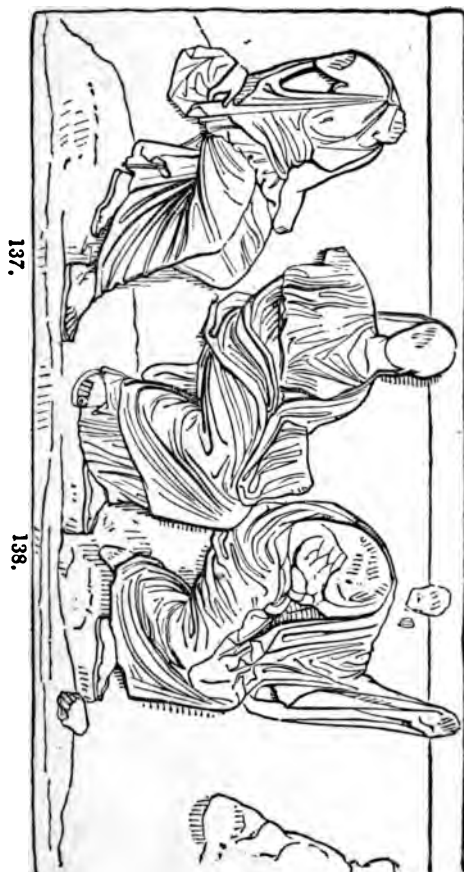
* Leake's *Topog. of Athens*, pp. 395, 396.



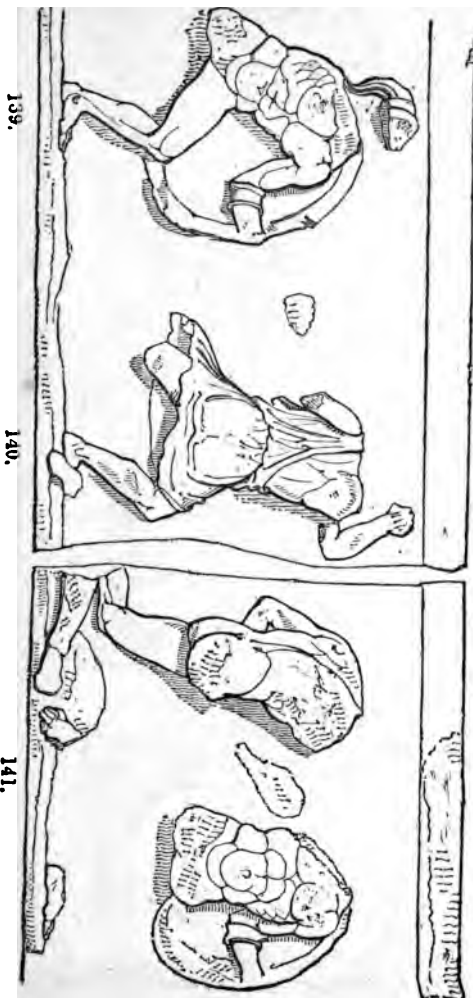
Athenians, and was one inducement to their building a temple." The last figure, he adds, has evidently been employed in erecting a trophy*.

Casts in plaster from these sculptures formed part of the Elgin collection, and are now placed in the new room against the eastern wall, opposite to the 13th, 14th, and 15th metopes of the Parthenon ; numbered 136—149. The height of this frieze is 2 ft. 9 in.

* See Stuart, vol. iii, p. 9.

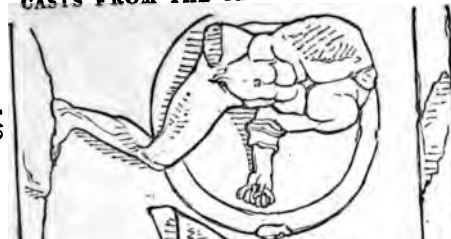








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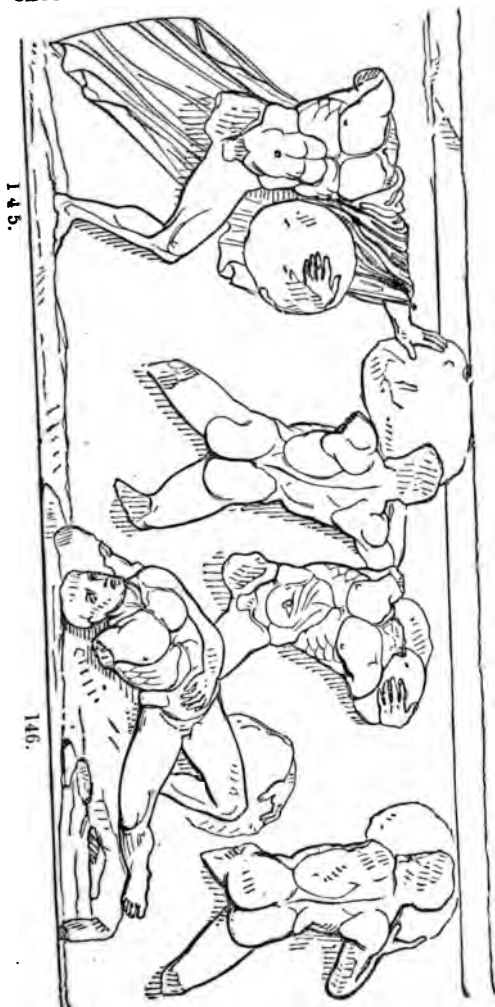


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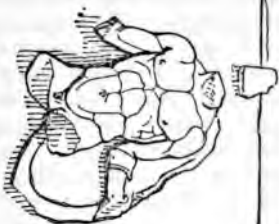
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148.



149.





Colonel Leake gives an explanation of the story which is presumed to be told in this frieze, somewhat different, but probably nearer to the truth than Stuart's. He says, "The dimensions of the prostrate figure in the middle compartment, and the weapons of the others, which are rocks beyond all proportion to the size of the combatants, leave little doubt that the subject of the whole composition is that which was so often described in the Athenian temples, namely the Gigantomachia, or battle of the giants, who were said to have hurled whole mountains against the gods, and to have been subdued chiefly through the exertions of Hercules *. As all the gods were supposed to have been engaged, or at least to have been present upon this occasion, the six seated deities are probably intended by the sculptor for those of the highest rank, with whose dignity he may have thought it most consistent to describe them as present only, but not absolutely taking part in the combat. Apollo, Bacchus, Mars, and Mercury, we may suppose to be engaged together with Hercules in the action. Behind Minerva, at the extremity of the frieze, to the spectator's left, is a group representing a young warrior, who binds the arms of a captive giant behind his back. The helmet upon the victor's head may perhaps be intended to characterize Mars." This frieze was seen at only a small elevation compared with that of the Parthenon; the height of the columns in the temple being about nineteen feet.

Casts in plaster from the sculptures on the frieze of the posticum, or west end of the temple of Theseus, representing the combat of the Centaurs and the Lapithæ, with casts of three of the metopes of the north side of that temple, will be found at the

* Apollod. lib. i. c. 6. lib. ii. c. 7; Diod. Sic. lib. iv. c. 15; Silius Ital. lib. xvii. v. 650.

other end of the same wall of the Elgin room, opposite to the second, third, and fourth metopes of the Parthenon, numbered 150 to 187. The height is the same with that of the sculptures of the eastern frieze, 2 ft. 9 in.

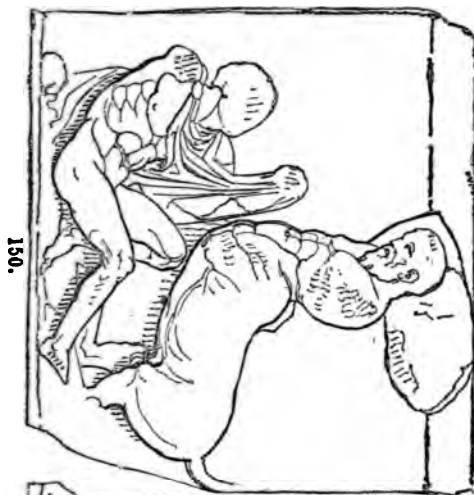
Number 150 represents a Centaur hurling a ponderous stone upon a Lapitha whom he has trampled down.

Number 151 represents a Centaur bearing the stem of a tree upon his shoulders: a Lapitha behind him.

Number 152 represents the death of Cæneus, who, according to the fable related by Ovid, had received the gift from Neptune of being invulnerable by weapons. He is half sunk in the earth, resisting, under a shield, the weight of a mass of rock which is pressed upon him by two Centaurs. A similar mode of treating this subject will hereafter be observed in one of the sculptures of the frieze from the temple of Apollo Epicurius at Phigaleia.

Numbers 153 and 154 relate to the same combat of the Centaurs and Lapithæ.

The casts of the metopes Mr. Combe referred to the history of Theseus. He considered the first, No. 155, to represent Theseus killing Creon, king of Thebes; the second, No. 156, Theseus overcoming Cercyon, king of Eleusis, in a wrestling match; and the third, No. 157, Theseus killing the boar of Cromyon. Stuart designated the second of these as Hercules and Antæus.





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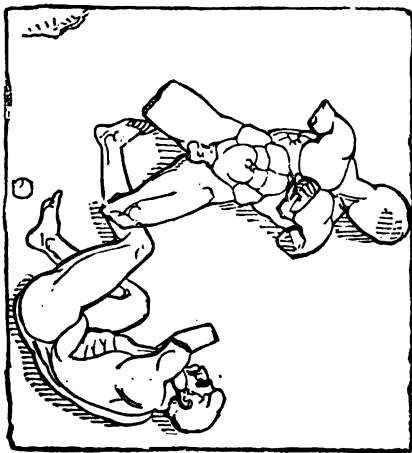
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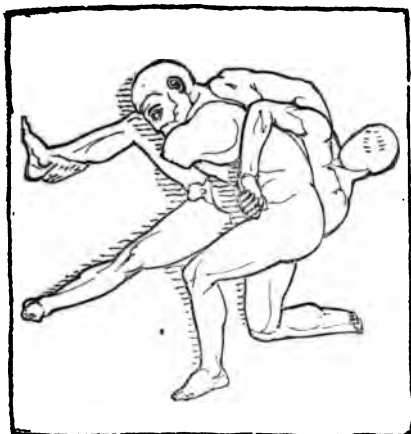


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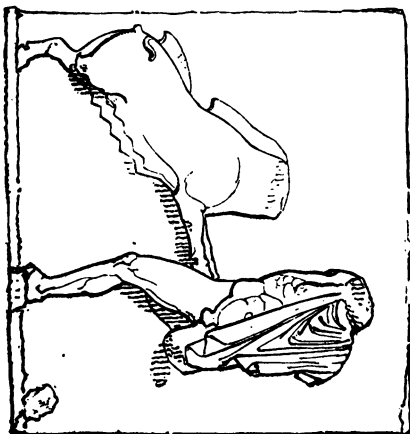




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157.





Other sculptured metopes, of which Lord Elgin did not take casts, still remain upon the temple of Theseus*; though it is necessary to observe that only eighteen out of sixty-eight metopes which adorned this temple were sculptured. Ten of these are on the east front; and four on each of the flanks of the temple, commencing from the angles of the east front. All the others remain plain and unornamented. Dodwell thinks that the subject relating to Theseus, which Pausanias says was unfinished, was probably painted on the remaining fifty metopes†.

"The use of the word *γράφειν* by Pausanias‡, when noticing the subjects of the Theseion, which were executed by Mikon, would lead us to suppose that they were painted, as he makes no mention of sculpture. He says, that in the conflict Theseus is seen killing a Centaur. He probably alludes to the sculpture of the posticum, as it was not likely that the same subject would be repeated in a painting in the same temple. The word *γράφειν* is probably used elliptically in this place; and *γραπτά* or *γεγραμμένοι τύποι*, may be understood as the sculpture is painted. The sculpture was perhaps made by Mikon and painted by him; and being more celebrated as a painter than a sculptor, Pausanias, with a negligence not unusual with antient authors, has mentioned them as paintings. The colours are still perceptible on a close inspection. The armour and accessories have been gilt, to represent gold or bronze: the drapery is generally green, blue, or red, which seem to have been the favourite colours of the Greeks. The scene took place in the open air, which is represented by being painted blue."

In this opinion we cannot concur. Pausanias appears to be clearly speaking of *paintings* properly so

* Their subjects are enumerated in Col. Leake's *Topography of Athens*, pp. 398, 399.

† See Dodwell's *Tour through Greece*, vol. i. p. 364.

‡ B. i. c. 17.

called. There were no paintings on the exterior, though the sculptures were ornamented with various colours; but it was not the Greek fashion to make paintings on exterior walls of temples as the Egyptians did. The interior of the temple contained a representation of the battles of the Athenians with the Amazons, of the Lapithæ with the Centaurs, and another on the *third* wall of the cell, of which Pausanias says (i. 17, 2), "the painting on the third wall, to those who have not been informed about the subject, is obscure, partly being defaced by time, and partly also because Mikon did not represent the whole story." If a person entirely unacquainted with the temple of Theseus were to read this brief, and we may add very careless description, we think he would infer that the author was speaking of the interior: and this ought to carry some weight. Besides, the meaning which Dodwell here wishes to assign to the Greek word (*γράφειν*) cannot, in our opinion, be maintained.

The spectator will not fail to observe that the figures from the sculptures of this temple in some parts project near six inches from the tablets; a circumstance very unfavourable to the preservation of the originals. Several figures, and different portions of the groups, have disappeared from the building, from either violence or the effect of weather, since the time when Stuart made his drawings. These deficiencies are more particularly observable in the tablets 140, 141, 150, 153; in the two last, as they stand in the Elgin collection, spaces indicate the chasms*. The friezes of the Theseium possess a very high degree of excellence, both for the composition and the execution. They are full of life and action.

The temple of Theseus is now a church dedicated to St. George, for whom the present Athenians have as

* See Stuart's plates, vol. iii. pl. xxi. xxxiii.

high a veneration as their ancestors had for Theseus. It is owing to this appropriation, and to the natural dislike of the Greeks to their church being injured, also from the comparatively perfect state in which the temple existed, that the Elgin collection possesses only casts from, and not the original marbles of those portions of the friezes and metopes which have been described.

FRAGMENTS FROM THE PROPYLÆA AT ATHENS.

These consist of the capital of a Doric column, No. 130, and part of a Doric entablature, No. 131. The square above the capital (130) measures 3 ft. 6 in. in diameter; the circumference of the shaft is 12 ft. 6 in.

"The original approach to the Acropolis from the plain of Athens," says the author of the Memorandum on the Earl of Elgin's Pursuits in Greece, "was by a long flight of steps, interrupted, as appears by later discoveries, by an open road for carriages in the centre, commencing near the foot of the Areopagus and terminating at the Propylæa. The Propylæa was



Coin representing the steps of the Acropolis.

a hexastyle colonnade, with two wings, and surmounted by a pediment. Whether the metopes and tympanum were adorned with sculpture, cannot now be ascertained; as the pediment and entablature have been destroyed, and the intercolumniations built up with rubbish, in order to raise a battery of cannon on the top. Although the plan of this edifice contains some deviations from the pure taste that reigns in the other structures of the Acropolis, yet each member is so perfect in the details of its execution that Lord Elgin was at great pains to obtain a Doric and an Ionic capital from its ruins."

The Ionic capital alluded to is no doubt in the Elgin collection, but it is not at present distinctly recognized in the schedules.

MARBLES FROM THE TEMPLE OF APTERAL VICTORY.

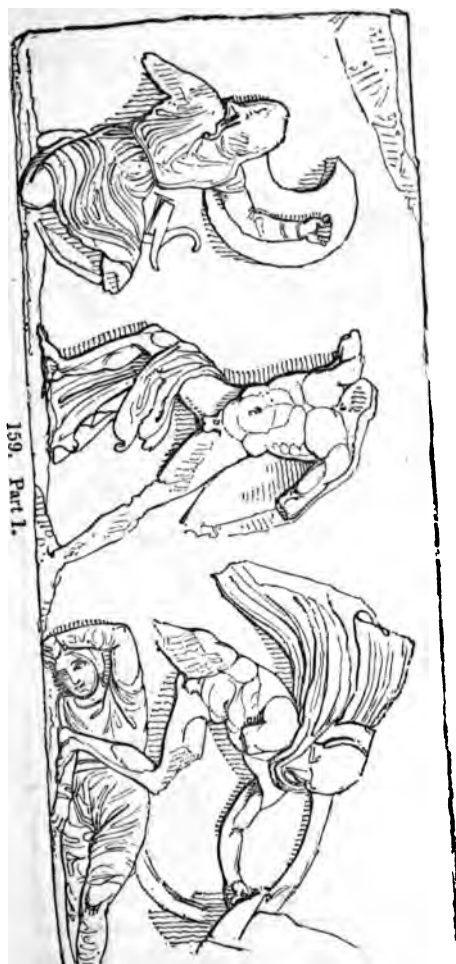
On the steps which led to the higher part of the Acropolis, on the right of the Propylæa, stood a small Ionic temple. Spon and Wheler both considered it as the temple of Victory without wings; but Stuart and Chandler differed from them, and called it the temple of Aglauros; in which designation they were followed, first by Visconti, and afterwards by Mr. Combe in the Museum Synopsis. Colonel Leake, however, from his own observations and the antient authorities has shown, we think, that the Aglaurium did not stand here*.

The temple itself had disappeared before Stuart's time; there only remained some bas-reliefs of its frieze built into the wall of a gunpowder magazine; the finest block being inverted. In this condition the bas-reliefs remained till Lord Elgin's visit to Athens, who brought four of them away. These are now let into the wall, on the right and left of the entrance door in the new Elgin room.

* See Leake's Topogr. of Athens, p. 130.







159. Part I.



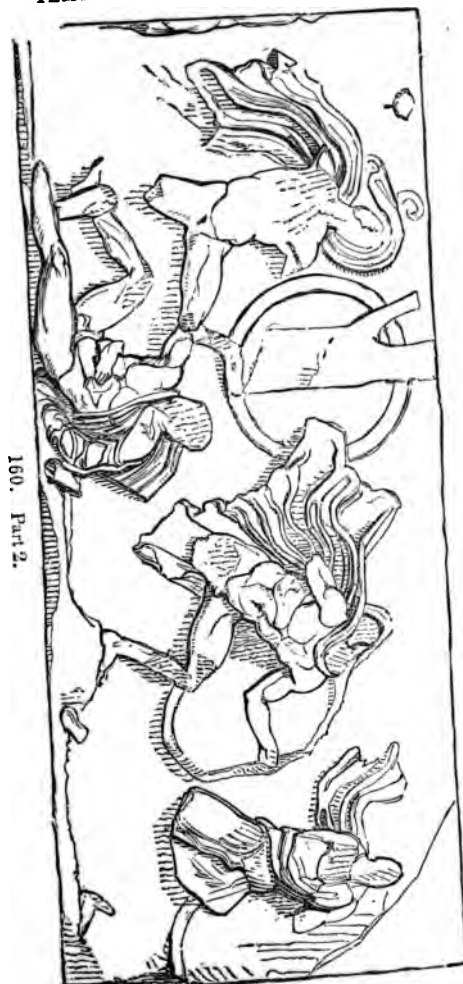


139. Part 2.



160. Part 1.

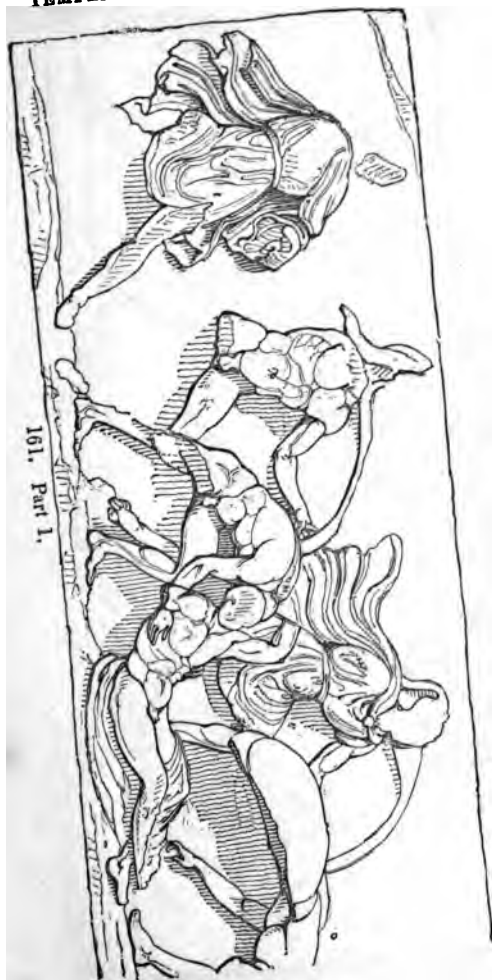


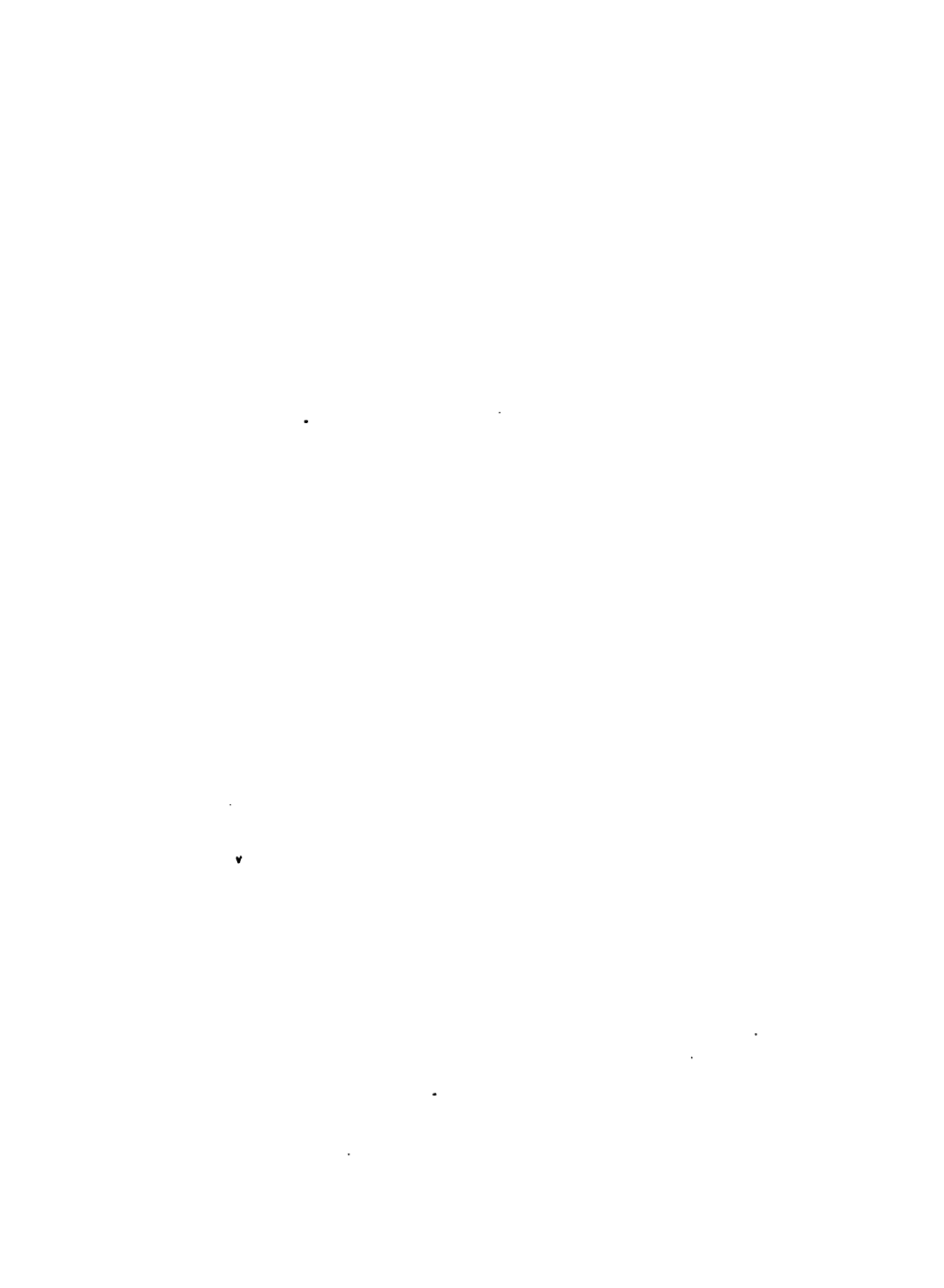


160. Part 2.

10/10/10

10/10/10





161. Part 2.





The subject represented on the two bas-reliefs on the right of the entrance, marked 158 and 159, is stated by Visconti to be a combat between the Greeks and the Persians. The bas-reliefs are seventeen inches high. The long garments, zones, and bonnets of the Persians, he says, leave no doubt of the story which the sculptor intended to depict. The Athenians are all on foot, they have helmets and large circular shields, and wear the chlamys, whilst some of their enemies fight on horseback. The other friezes are supposed to represent combats of Athenians against the Greeks.

In the bas-reliefs on the left of the entrance, 160, 161, the combatants appear to be all Greeks.

Visconti, speaking of Aglauros, and presuming these bas-reliefs to belong to her temple, remarks; "This deified heroine had sacrificed her life for the preservation of her country; and it was in her temple that the young Athenians swore to defend their native land and to die in its service*. It was therefore highly appropriate to represent, in the decorations of this temple, celebrated examples of the valour and devotion of the citizens of Athens, who had twice repelled the invasions of foreign armies from the territory of Attica†."

The composition of these works is of the highest beauty; but the sculptures in all the bas-reliefs have received considerable injury.

Near the spot on which the real temple of Aglauros is supposed to have stood on the north side of the Acropolis, the Persians scaled the wall of the citadel, when Themistocles had retired with the remains of the army, and the whole Athenian navy, to Salamis.

It was in this temple that every Athenian youth,

* Ulpian and Demosth. fals. legat. p. 391: *ὑπερμαχῶν, ἀρχεῖ Σαλαμῶν, τῆς δευψαμῖνος.*

† Memoir on the Sculptures of the Parthenon, p. 126.

when arrived at a certain age, took a solemn oath to lay down his life in defence of his country, its religion and its laws, whenever occasion should require it, taking to witness Aglauros, Enyalios, Mars, and Jupiter*.

STATUE OF ICARUS.

No. 119.

An imperfect statue of a youth, of the size of life, and of exquisite workmanship. It is 4 ft. 4 in. in height exclusive of the plinth. Lawrence, in his work on the Elgin Marbles, speaks of it as a statue from one of the pediments of the Parthenon. All that is certainly known of it is, that it came, in fragments, from the Acropolis. It was not set up as a statue till long after the arrival of the Elgin collection at the British Museum.

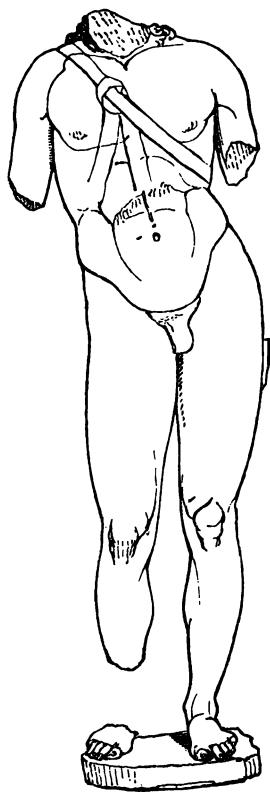
A comparison of this statue with a bas-relief in rosso antico in the collection at the Villa Albani, leaves no doubt that it is a statue of Icarus; and it seems not improbable that it once formed part of a group of Dædalus and Icarus. The bas-relief of the Albani collection is engraved in the works of Winckelmann and Zoëga †.

* Stuart's *Antiq. of Athens*, vol. ii. p. 40.

† See Winckelm. *Opera*, prima edizione Italiana completa, 8vo. Prata, 1830, vol. v. p. 70, Tab. cxvi. Zoëga, *Die antiken bas reliefe von Rom*. 4to. Giesen, 1812, p. 348. Tab. xlv.

STATUE OF ICARUS.

71



119.

CHAPTER V.

BAS-RELIEF FROM THE THEATRE OF BACCHUS.

No. 193.

THE theatre of Bacchus was situated near the south-eastern angle of the Acropolis, and was that in which the tragedies of Æschylus and the other Athenian dramatists were represented. An Athenian coin in the Museum collection exhibits its original appearance, showing the interior of the theatre, the seats and the grotto mentioned by Pausanias in the rocks under the Acropolis. See the first volume of the present work, p. 28.

The temple of Bacchus or the Lenæum near this edifice was often styled the temple* in the *Limnæ*, or the *marshes*, this portion of Athens being so named, as having probably once been swampy. It has both in antient and modern times been the least inhabited, and considered the least healthy portion of the city.

Stuart formed a notion, in which he was mistaken, that the theatre of Bacchus was built under the rock of the Acropolis toward the *south-west*; and he was followed in this notion by Visconti †.

The bas-relief which is here before the reader ‡, is thus described in Visconti's memoir :

* Dodwell, vol. i. p. 299, says, "There are no certain traces of the antient temple of Bacchus; but the church of St. Alexander probably marks the site of one of the temples mentioned by Pausanias."

† See his Memoir on the Elgin Sculptures, pp. 128, 129.

‡ It stood in the old arrangement as No. 235.

"It represents Bacchus and some other demi-gods of his convivial followers; and it was to this divinity that the theatre, and the spectacles exhibited in it, were principally consecrated, as well as a very antient temple which stood near this building*.

"If we consider the period at which the theatre of Athens was completed, under the administration of Lycurgus, the son of Lycophron, a contemporary of Alexander the Great †; and if, at the same time, we examine the style of the bas-relief, it will appear evident that this bas-relief is of much greater antiquity than the building of the theatre.

"The species of sculpture is that which the Greeks distinguished by the appellation of the sculpture of Ægina, or of the old Attic school, which differed but little from that which the moderns describe by the name of Etruscan.

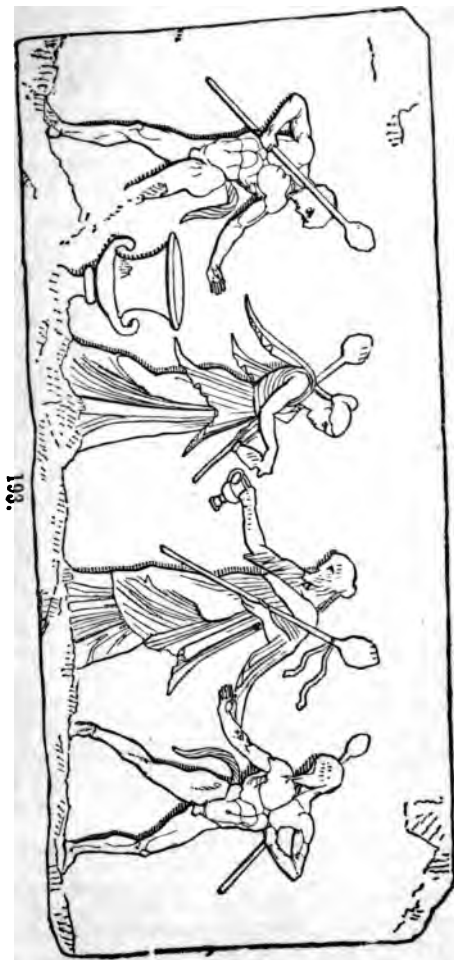
"The subject of the bas-relief, of which Stuart has published an engraving ‡, is Bacchus, for whom the goddess of drunkenness, Methe, is pouring out wine. She has taken the wine from a great bowl, which is seen standing on the ground behind her: two bearded Sileni or Fauni, at the opposite extremities of the marble, in corresponding actions, seem to be beginning a dance, holding thyrsi in their hands. The costume of Bacchus is very remarkable. The god does not appear in the young and girlish character which the poets attribute to him §. He has a long beard; but his head-dress resembles that of a woman;

* Pausan. Attica, chap. xx.

† Plutarch's Lives of the Ten Orators: Lycurgus, at the end. Pausanias, Attica, ch. 29.

‡ Stuart has engraved it as a vignette in the second volume of his Athens, vol. ii. p. 45. It was preserved, at that time, in the house of Logotheti, the English consul, with whom he lodged.

§ Ovid. Metamorph. lib. iv. v. 19.



193.



and his drapery, which consists of a long tunic covered by a peplum, might also represent that of a woman. He is stretching out his right hand, in which he holds a vessel with handles, towards the figure near him, who is filling it with the liquor contained in a similar vessel: each of them has a thyrsus in the left hand; and the dress of the Bacchante, whom I suppose to be Methe, or drunkenness, is a simple tunic without sleeves, covered with the small peplum, of which the extremities are angular and plaited.

“The most antient monuments of Grecian art, such as the chest of Cypselus, and the wooden statue erected to the god of wine in his temple at Ægina, had represented him in the same costume, that is to say, in a long tunic, and with a beard *. It is also the same costume, and a head-dress of the same kind, that we find in the antient figure of Bacchus, which I have published in the Museo Pio Clementino, and on which we read the word *Sardanapallos*; an inscription which is indeed antient, but several centuries later than the artist who executed the statue, and indicates only the character of effeminacy, of which the bearded Bacchus was become the allegory †. I have here given the name of Methe, or drunkenness, to the Bacchante who pours out his wine, because a personification of drunkenness had been painted by Pausias, and represented in a statue by Praxiteles; and in a temple of Silenus, in Elis, the same personage was pouring out wine for the foster-father of Bacchus ‡.”

* Pausan. lib. ii. c. 30, lib. v. c. 19.

† Museo Pio Clementino, vol. ii. pl. 41, vol. vii. p. 99, Musée Français, No. xlv.

‡ Pliny, lib. xxxiv. sec. 19. Pausan. lib. xi. c. 27, lib. vi. c. 24. See Visconti's Memoir, pp. 129—133.

If the figures in this bas-relief really are of a very antient style of art, it may be doubtful, whether it originally belonged to the theatre, or to the antient temple of Bacchus near which the theatre was built. But we do not perceive the undoubted marks of the archaic style, and do not therefore assent to this opinion of Visconti.

The action of the atmosphere has committed its ravages on this marble in a uniform manner; a thin surface has been carried away from the whole bas-relief, which appears to have been peeled, but without any mutilation. This general corrosion has rendered several of its details indistinct; which has caused some little deviations from the real costume of the figures in the representation of it which was engraved by Stuart. The bas-relief is 5 ft. 7 in. in length, and 2 ft. 6 in. in height. The height of the two centre figures is 1 ft. 9 in.

CASTS FROM THE BAS-RELIEFS OF THE CHORAGIC
MONUMENT OF LYSICRATES.

No. 352—360.

The Choragic Monument of Lysicrates, known also by the appellation of the Lantern of Demosthenes*, was built, as we learn from the inscription on its frieze, in the 111th Olympiad; about 335 years B.C. in the archonship of Euænetus.

The inscription says "Lysicrates of Cicinna, the

* The vulgar story which says it was built by that great orator, for a place of retirement and study, is still current at Athens: but is too absurd to require a refutation.

son of Lysitheides, was Choragus*. The tribe of Acamas obtained the victory in the chorus of youths. Theon was the flute-player. Lysiades, an Athenian, was the teacher of the chorus. Euœnetus was Archon."

Stuart, in the first volume of his *Antiquities of Athens*, has architecturally described this little edifice; which in its original state appears to have been surmounted by a tripod. The tripod seems to have been the peculiar reward or prize bestowed by the people of Athens on that Choragus who had exhibited the best musical or theatrical entertainment. The successful Choragus was usually at the charge of consecrating the tripod he had won, and sometimes also of building the temple on which it was placed.

It seems not unlikely that many of the prizes obtained at the contests which were specially under the patronage of some deity were not carried home by the victor, but that he was required to dedicate them either in the precincts of the *temenos*, or to place them in some conspicuous public situation. And this would appear to have been the case with Dorian Greeks as well as Athenians. Herodotus (i. 144), when explaining how Halicarnassus was excluded from the federation of the six cities of Doris, tells the following story: "In the contests in honour of the Triopian Apollo, it was of old the custom to give bronze tripods to the victors, who were not allowed to carry them out of the limits of the temple, but were required to dedicate them there to the deity. A man of Halicarnassus who won the prize broke the law, by carrying his tripod home and fixing it in his own house; upon which the five cities excluded Halicarnassus from their federation."

This monument is the oldest specimen now re-

* Who gave the chorus at his own expense.

maining of the Corinthian order, and perhaps the best, though it stands partly immured in the south-east angle of a building occupied by a convent of capuchin missionaries, in what was antiently the Street of the Tripods, now denominated Candéla. The upper part of this monument forms a small room, not quite six feet in diameter. The roof, which is in the form of a low cupola, consists of a single mass*.

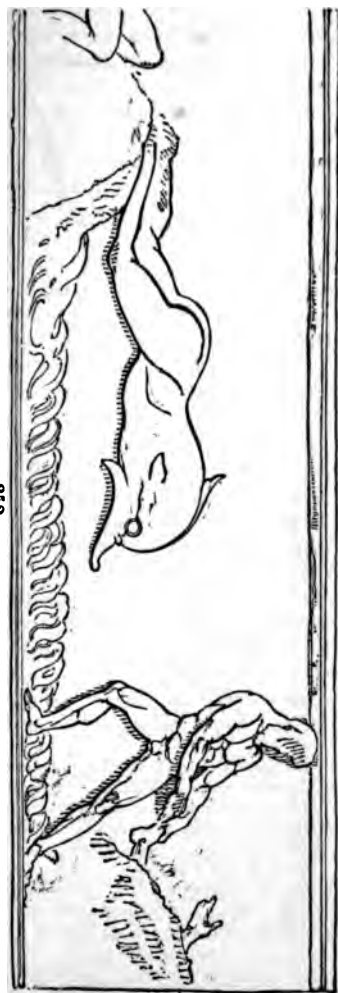
The figures which decorate the frieze of this monument are sculptured in half-relief, $9\frac{1}{2}$ inches in height. The subject is the story of Bacchus and the Tyrrhenian pirates; which is told nearly as follows by Apollodorus: Bacchus hired a ship belonging to some Tyrrhenian corsairs, intending to be conveyed from Icaria to Naxos, but the pirates directed their course towards the coast of Asia, where they intended to sell him for a slave. Bacchus, aware of their meditated treachery, transformed the mast and oars into snakes, and filled the ship with ivy and the music of pipes; whilst the corsairs, seized with frenzy, threw themselves into the sea and were changed into dolphins. It is the subject of the Homeric Hymn to Bacchus.

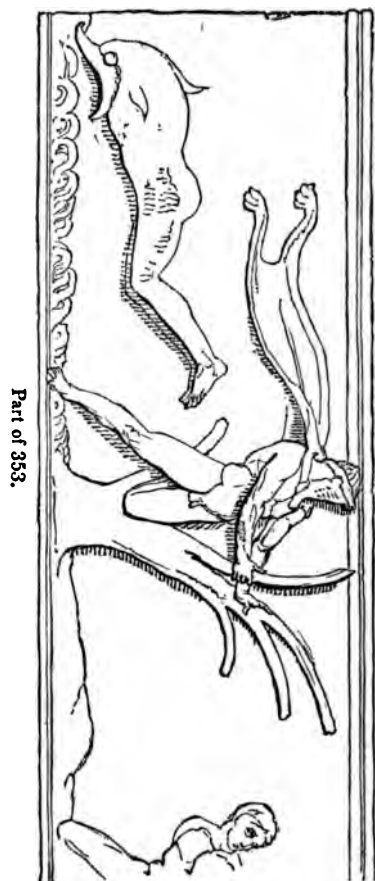
There is a difference, however, in the story of the transformation as told upon the present bas-reliefs. The corsairs are not on ship-board, but on land, where they are punished.

In the nine compartments of which the Museum casts consist†, Bacchus occupies the centre of the

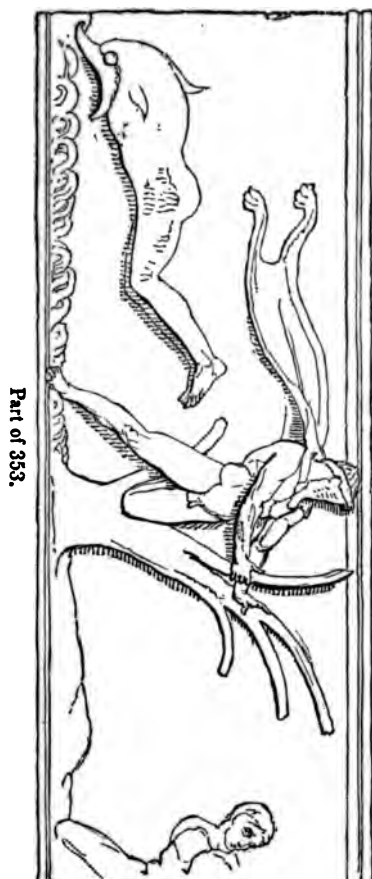
* Dodwell, in his *Classical and Topographical Tour through Greece*, 4to. Lond. 1819, vol. i. p. 291, speaking of the Choragic Monument of Lysicrates, says, "I was assured by the superior that during the dilapidating mania in 1801, proposals had been made to him and to the Vaivode for the purchase of the entire monument, which was to have been conveyed to a northern country; and that it owes its present existence to the protection which it derived from its position within the precincts of the monastery."

† One compartment between Nos. 352 and 353 is wanting.

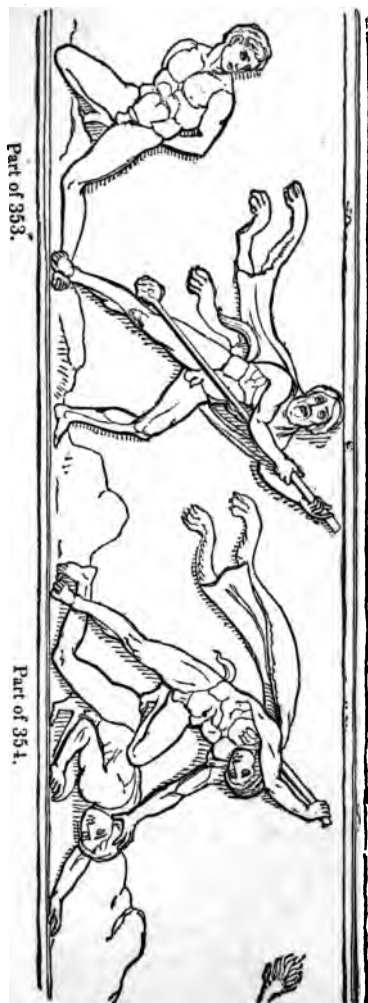




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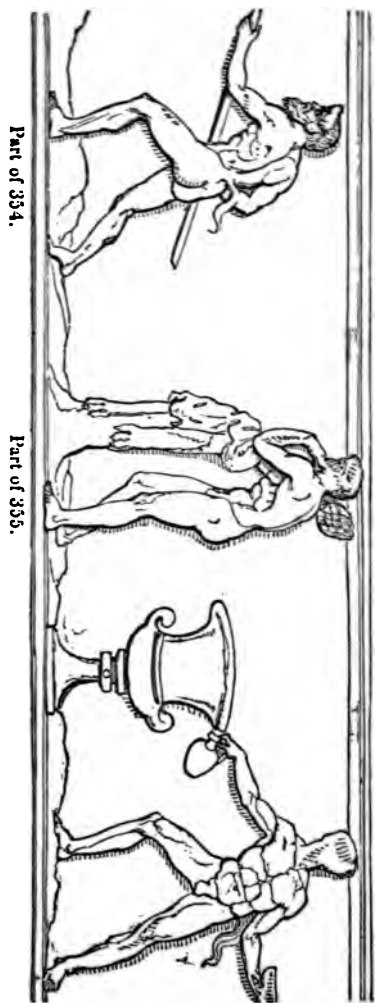


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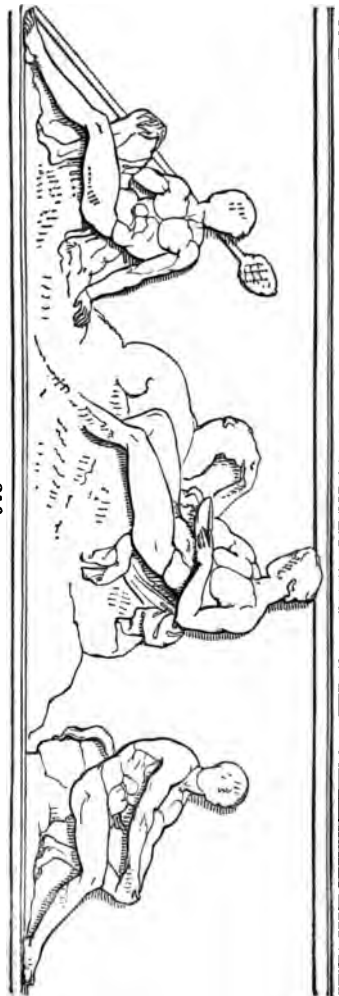
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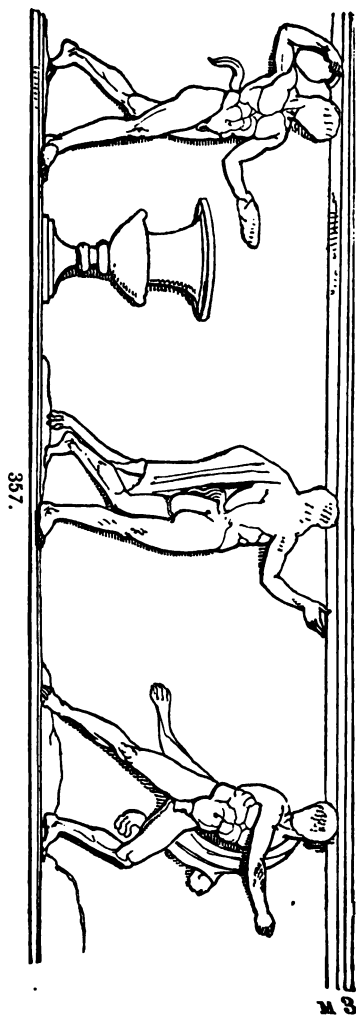


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356.



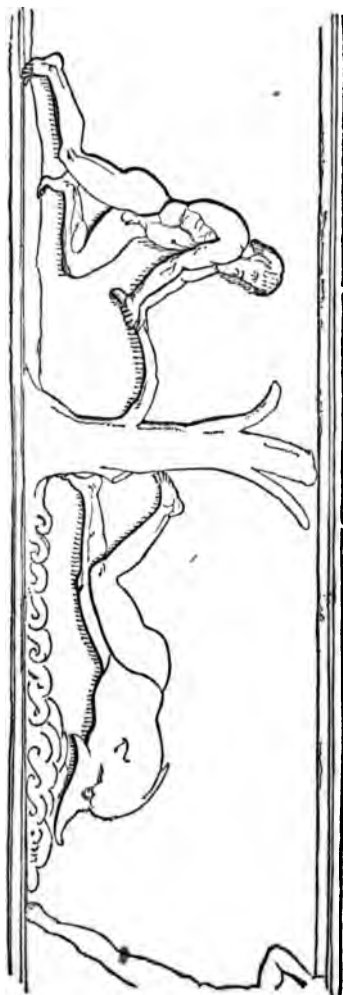
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358.



339.





composition, seated upon a rock, with his panther before him; he is represented larger in size than any of the other figures. On either side of him sits a faun, as in attendance; and beyond them stand two other fauns, No. 355, 357, each with a cup in one hand and a pitcher in the other, approaching two large vases. They seem to be diligent in the office of administering wine to Bacchus and his train, the whole of which is composed of the same imaginary species of beings. They are, however, of different ages, and almost all engaged in chastising the pirates; three of whom are represented in Nos. 352, 353, and 359 at the instant of their transformation into dolphins.

The whole punishment of the pirates is shown by different attitudes and circumstances. One of them is just knocked down. Another has his hands tied behind him. Others, Nos. 354, 358, 360, are beaten and tormented in various manners: and others are represented leaping into the sea, at which instant their change into dolphins commences at the head. One of the pirates sits upon a rock by the sea-side, his arms are bound behind him with a cord which changes into a serpent of enormous length and seizes on his shoulder: this is at the end of No. 360. A faun is thrusting a blazing torch into his face. Another torch used in punishment occurs in 354. In the numbers 353 and 359 Bacchus is represented rending trees, and in 360 beating one of the pirates with the branch of a tree.

The transformation of the Tyrrhenian pirates by Bacchus was a favourite subject with the painters and sculptors of Athens. Philostratus describes a picture of this subject.

COLOSSAL STATUE OF BACCHUS FROM THE CHORAGIC
MONUMENT OF THRASYLLUS. No. 111.

The Choragic Monument of Thrasyllus was constructed in the year 320 B. C., on the south side of the Acropolis, and at the entrance of a grotto which is at the termination of the Dionysiac Theatre, and has since been converted into a church, which the Greeks distinguish by the name of *Panagia spe-liotissa*, or Our Lady of the Grotto*. The inscription on the architrave of the Choragic Monument itself informs us that its date was the archonship of Neaechmus, and that Thrasyllus of Deceleia caused the monument to be raised in order to perpetuate the memory of the victory obtained by the Hippothoontic tribe in the Dionysiac choruses of men, while he was Choragus. This, with two other inscriptions upon the monument, is given in Stuart's Athens, vol. ii. chap. iv. pp. 29, 30.

A colossal figure was formerly placed upon the summit of the edifice here described. It is now in the British Museum, and is designated as Bacchus†. In Stuart's time it was in its original situation; but even then it wanted head and arms. The latter were originally, he says, separate pieces of marble mortised on to the body, which, he observes, must have facilitated their removal or their ruin.

Stuart took this for a female figure, and thought the sculptor might have intended by this statue to personify Deceleia, the demos or town of the Choragus who dedicated the building; or perhaps the tribe Hippothoontis, as Deceleia was a demos belonging to that tribe. Dr. Chandler conjectured that it might have represented Niobe. Others again were

* See the view of this theatre, vol. i. p. 28.

† In the old arrangement it was numbered 205. It originally stood at a height rather exceeding twenty-seven feet.

of opinion that the figure might possibly represent Diana: the skin of a lion, which makes part of its dress, would agree sufficiently well with the goddess of hunting: and this divinity, who participated at Athens in the worship rendered to her brother, is



easily recognized in the choral processions on several Grecian bas-reliefs*.

"But all these conjectures appeared to be without foundation when the statue was removed to London. The artists and connoisseurs of that metropolis soon perceived, by the form of the chest and the outlines of the body, that the statue, although in the dress of a woman, represented a personage of the other sex. And it will not be difficult to determine who this personage was.

"The god of joy, the son of Semele, whom from his earliest infancy Mercury clothed as a girl†, frequently appears in this dress on the monuments of art. The bas-relief which we have just seen‡ affords us an example of it: and we find several others in the collection of antiques which I have quoted below§.

"The lion's skin|| agrees as well with Bacchus as that of the roebuck and the panther¶; they were all comprehended under the common name of *Nébrides***.

The Dionysiac mysteries having been confounded with those of Cybele and of Atthis, they borrowed thence the lions and the drums††. But what is most remarkable in the statue, and gives it a still more decided character, is the broad belt which

* Visconti—See *Monumens du Musée Napoleon*, tom. iv. pl. 7, 8, 9. *Musée Français*, No. xlvi.

† Apollodorus, lib. iii. c. iv. sec. 3. We have a very fine description of this disguise in the 14th book of the *Dionysiaca* of Nonnus, v. 159.

‡ See No. 193 of the Elgin Collection, already described in the present volume, p. 74. This marble is now let into the wall, at the south end of the Elgin room, below the Panathenaic frieze, almost immediately behind the statue of Bacchus here described.

§ *Galleria Giustiniani*, vol. ii. pl. 122. *Museo Capitolino*, vol. iv. pl. 63. *Museo Pio Clementino*, vol. vii. pl. 2.

|| *λεονστί*.

¶ *νιβρίς, πέρδαλις*.

** Servius ad Virg. *Æn.* lib. i. v. 327.

†† *Museo Pio Clementino*, vol. iv. pl. 30.

confines the tunic, and binds down the lion's skin. This peculiarity was noticed in the Athenian poems attributed to Orpheus, as characteristic of Bacchus, when he was considered as the god of the seasons :

And bind the belt of gold around the spotted skin.*

" We know that the most celebrated prizes for choral performances took place in the Dionysiaca, or the feasts of Bacchus†; and it is for this reason that the image and the fabulous adventures of this god adorn the choragic monument of Lysicrates.

" The monument of Thrasyllus, erected on a similar occasion, carried on its highest point a colossal statue of this divinity. The artist who executed it appears to have been worthy, from the style of his performance, to be the contemporary of a Praxiteles or a Lysippus‡."

Every traveller to Athens heretofore admired the sculpture of this noble fragment. The style of the statuary, as Visconti remarks, is indeed magnificent and grand ; though perhaps it may lose something of the advantage which it formerly possessed, now that it is placed by the side of the masterpieces of Phidias.

Stuart conjectured that this statue of Bacchus supported on its knees the tripod which was the prize of the victory. The holes which are still visible in the lap of the figure for the insertion of the tripod seem to confirm his opinion.

It may render the subject of choragic monuments somewhat more interesting and intelligible if we add a few remarks on the nature of the duties of a Choragus at Athens. The following extract from

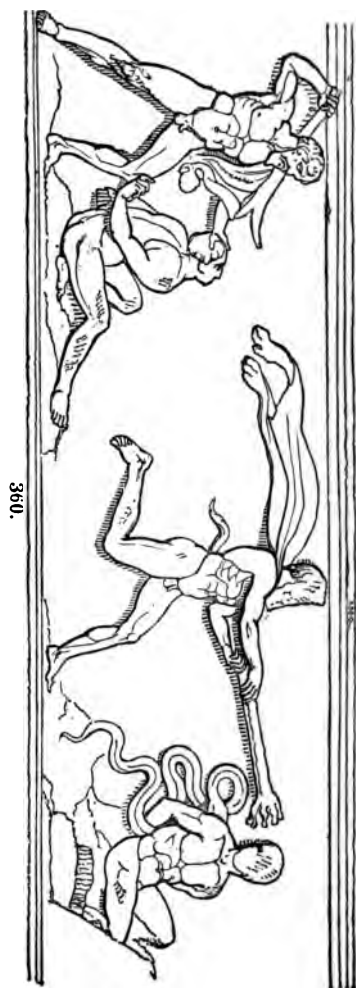
* See the fragment of Orpheus, n. 7, v. 17, edit. Gessner : it is taken from Macrobius, Saturn. b. i. ch. 18.

† Lysias, p. 689, edit. Reiske. Ulpian in Demosth. Orat. contra Leptin, p. 128.

‡ Visconti's Memoir, p. 135—141.

Stuart, which is in the main correct, may serve as an introduction to what we have to add :

“ It should be observed that the greater Dionysia, or festival of Bacchus, was celebrated by the Athenians with extraordinary magnificence. Tragedies and comedies were then exhibited in the theatre; and hymns in honour of Bacchus, accompanied with flutes, were chaunted by the chorus in the Odeum. On this occasion each of the Athenian tribes (they were ten in number) appointed a Choragus, an office attended with considerable expense, as we may infer from what Plutarch has said in his disquisition, ‘ whether the Athenians were more illustrious for their military achievements or their progress in science.’ When the festival drew near, an emulous contention arose among the Choragi, which sometimes proceeded to great violence, each striving to excel his competitors, and to obtain the tripod, which was the prize gained by that Choragus to whom the victory should be adjudged. His disbursements did not finish with his victory; there still remained for him the charge of dedicating the tripod he had won; and probably that of erecting a little edifice or temple on which to place it, such as I have described in the present chapter, and in chapter iv. of our first volume. Thus Nicias is said to have erected a temple whereon to place the tripods he had won. Nor shall we wonder that the honour of gaining a tripod was so anxiously and earnestly contended for; since, thus won and dedicated, it became a family honour, and was appealed to as an authentic testimony of the merit and virtue of the person who obtained it; as we learn from Isæus in his oration concerning the inheritance of Apollodorus, when he thus addresses his judges: ‘ What office did he not completely fill? What sum was he not the first to contribute? In what part of his duty was he deficient?



360.

unfavourable to popular government in every form, see nothing in all the arrangements for gratifying the public at Athens, but the unceasing demands of the people on one side, and the willingness of their leaders on the other to comply with them for the purpose of securing popularity and furthering their own interest. This may in part be true; but the kind of amusement for which the state provided, and which the people loved, should be taken into the account. The exhibition of the new pieces of the tragedians *Æschylus*, *Sophocles*, and *Euripides*, and of the comic writers, as they are termed, such as *Aristophanes* and *Cratinus*, formed part of the periodical entertainments to which every citizen of Athens had free admission provided by the state. Musical festivals, and music with dancing, which no doubt formed a main part of some of the dramatic exhibitions, were also included among the public celebrations of Athens, and joined to various other festivals, more particularly of a religious character, must have furnished during the year a pretty good allowance of amusement to an Athenian. After all, Athens must have been no unpleasant place to live in, where a clear blue sky and a bright sun gave a double charm to every holiday; where the eye was daily delighted with the beauty of form, and the ear feasted with the noblest conceptions of the drama; where both senses conveyed to the mind images of beauty and expressions of thought, which after the lapse of two and twenty centuries still nourish our understanding and give pleasure to our sense.

It was the business of the *Choragus* to provide for the choral parts of a dramatic exhibition, but apparently not for the expenses of the actors, nor for the general expenses of the theatre, which probably were defrayed, chiefly at least, by the state. Each tribe appointed a *Choragus*, and the poets or dra-

matists received their Choragus from the chief Archon. It seems antiently to have been the poet's business to train the actors and the Choreutæ, to assign to them their proper parts, and see that they were duly prepared to do justice to his play. Sometimes the poet took a part himself, as we know that on one occasion at least Aristophanes did: indeed the dramatist and the actor are inseparable in the early progress of the art, and the two professions have, in all countries, been closely connected, but for obvious reasons more nearly united in the infancy of the dramatic art. The Choragus provided for the expenses incident to the music, dancing, and singing, which formed so large a part of the public amusements. He procured a chorus of boys or men, and hired a proper person to instruct them in their parts. He also provided for the instruction of the singers and musicians; in the case of a chorus of boys, it was often found difficult to procure them, though one would have supposed it as easy to have boys for this purpose as it is for the service of modern cathedrals or collegiate chapels*. The children, no doubt, or their parents must have been paid. In order, however, to prevent the public amusement from being spoiled for want of a full company, something very like compulsion was used.

The Choragus had to provide proper apartments for the chorus, and to maintain and clothe them, we presume, during their period of training. Antiphon, in his speech (*περί τοῦ χορευτῶν*, chap. iii.), states that his client provided apartments for the chorus in his own house, and took care they had every thing which the master thought necessary, "that the boys might be trained in the best manner, and want for nothing." The duty of Choragus was necessarily limited to those of some property, as in addition to the expense of

* The reasons may be seen in *Æschines against Timarchus*, chap. iii., &c.

training there was also some charge incident to the representation of the piece, the Choragus being required to furnish the dresses of the chorus, which sometimes were expensive, and not the less so when the chorus was fitted out in the fantastical style required in several of the plays of Aristophanes. Demosthenes gives us some idea of this in a passage in the oration against Meidias, when he is speaking of his services in once voluntarily undertaking the office of Choragus, and of the violence and illegal conduct of Meidias towards him while discharging his duties. "The sacred dresses," he says, (chap. vii.)—"for I consider the whole dress and ornaments sacred which are provided for a festival, till they have been used,—and the golden crowns which I had ordered to be made as ornaments for the chorus, Meidias formed a design to spoil entirely. He got by night into the house of the goldsmith, and did spoil some of them, and would have utterly spoiled all, if he could. Not satisfied with this, he corrupted the teacher of my chorus; and had not Telephanes, the flute-player, who was acquainted with the circumstance, acted like an honest man, and driven off the fellow, and himself undertaken the task of preparing the chorus, we could not have contended at all for the prize: the chorus would have gone on the stage without the necessary training, and we should have been placed in a most disagreeable situation." Such was the Athenian system of providing for part of the public amusements.

The meaning of the word Choragus (χορηγός), which means "leader of a chorus," may not seem to agree very well with his functions, since the real training of the chorus was intrusted to a hired teacher. The Choragus, however, took a conspicuous part in the exhibition of the piece, though he did not act, and on such occasions he may be considered as appearing before the public as the leader and trainer of the

youths. It is probable also that in the earlier periods of the art, the Choragus had some function essentially connected with the training and exhibition of the chorus, and that he retained his name after this part of his service was performed by a hired deputy. The verb (*χορηγείν* derived from the noun *χορηγός*) is an instance of a word being adopted into common use in a sense different from what it originally had. From signifying "to supply the expense of a chorus," it came to be used to signify "to supply expense in general of any kind*."

* The reader will find the subject of the liturgies well explained in Boeckh's *Public Economy of Athens* (Translat. vol. ii. p. 199, &c.), with the exception of a passage at the bottom of p. 214, the absurdity of which is in full keeping with nearly all the author's notions of *modern* public economy. There is a difference of opinion about various matters connected with the management of the Athenian stage: what we have stated is nearly exclusively on the authority of Boeckh's work.

CHAPTER VI.

VOTIVE OFFERINGS FROM THE PNYX AT ATHENS.

No. 209—218.

THE Greeks offered other presents to the gods besides sacrifices: some to appease their anger, others to conciliate future favour: and a third class, to which the present votive offerings belong, either as prayers for the cure of diseases, or as presents of gratitude for cures received.

The two first classes ordinarily consisted of crowns, garlands, cups of gold or other valuable metals, statues, tripods, arms, or in short any thing which might conduce to the ornament of the temple, or the enrichment of its treasury. They were commonly called *Anathemata*, or offerings*, and sometimes *Anakeimena*, from their being deposited or laid up in the temples, where they were placed upon the floor, or suspended upon the walls, doors, pillars, or even from the roofs. Pausanias gives a long list of such monuments of piety in his Phocica, when noticing the contents of the temple at Delphi. Herodotus, near 600 years before him, describes the same place as rich in votive offerings, and though it had suffered occasionally by pillage or by fraud, the zeal of pilgrims and devotees was continually adding to its treasures.

The third class usually consisted of representations of those parts of the human body which had been

* Suidas's explanation of ἀνάθημα is, anything which is consecrated to the gods.

afflicted with maladies, or had been healed; and they are found in marble, bronze, and terra cotta, and may probably have existed in early times in the richer metals.

Hieronymus Mercurialis, in his Latin treatise on the gymnastic art*, gives four Greek inscriptions from a tablet in the temple of Æsculapius which stood in an island of the Tiber. One of these says, "The god answered to Valerius Apex, a blind soldier, let him come and take the blood of a white cock, and mixing honey with it, make an ointment; and let it be used for three days upon his eyes. And he recovered his sight; and came and returned thanks publicly to the god." It was probably at such times, that the votive offerings which represented diseases were placed in the temple.

Strabo, speaking of the temple of Æsculapius at Epidaurus, says it was filled with sick persons, and dedicatory tablets recording the diseases from which persons had been relieved. He mentions similar tablets also as existing at Cos and Tricca†. And it is not a little remarkable that Pliny, speaking of Hippocrates who was born in Cos, says it was from a list of remedies collected in the temples that this great physician framed a regular set of canons for the art of medicine, and reduced the practice of physic to a system‡. These were in fact great doctoring establishments, and no doubt profitable ones to the managers. In the

* De Arte Gymnastica, lib. i. c. 1.

† Strabo, Casaub. p. 374.

‡ "Tunc eam revocavit in lucem Hippocrates, genitus in Insula Coo, in primis clarâ ac validâ, et Æsculapio dicatâ. Is, cum fuisset mos, liberatos morbis scribere in templo ejus Dei, quid auxilium esset, ut postea similitudo proficeret, exscripsisse ea traditur, atque (ut Varro apud nos credit) jam Templo cremato, instituisse medicinam hanc quæ Clinice vocatur." Plin. Nat. Hist. lib. xxix. c. i.

Plutus of Aristophanes, the god who was then blind is taken to a temple of Æsculapius in order to receive his sight; one of his attendants describes in a humorous way the tricks of the place, and how he spied what was going on through the holes of his ragged cloak, pretending all the time to be close wrapped up in it.

Besides the temples, the Greeks seem occasionally to have deposited the memorials of their gratitude in votive rocks, of which that of the Pnyx, as will presently be shown, is not a solitary instance.

The rock of the Pnyx is a colossal fabric, composed of large quadrilateral stones well united. It was constructed in early time for the meetings of the people; and is situated on a height to the north of the Museum, and to the west of the Areopagus: its declivity is supported by a circular wall. In the upper part, the *Bema*, or pulpit of stone, is still remaining, from which the Athenian orators were accustomed to harangue the multitude. Pausanias either takes no notice of the Pnyx, or mentions it under some other name. Spon and Wheler and Stuart, all mistook this building: Spon thought it was the Areiopagus. It is rather amusing to consider with what different feelings we contemplate the scene of historical recollections, according to our opinion of its identity, with this or that antient monument. “* To the south of the temple of Theseus are the remains of the Areiopagus; the foundation is of a semicircular form constructed of immense blocks cut into diamond forms. They support an esplanade about 140 paces long, which was probably the chamber in which this august senate sat. They gave judgment under the open air that all

* Spon, ii. 152.

the world might be witness to the justice of their decrees. In the middle is a kind of tribune cut in the rock, with a wall at the back made of the same rock, and a bench cut at its sides, where the senators sat. Near this terrace there are two or three vaults cut in the rock, which some suppose to have been prisons."

We now contemplate in this rude enclosure the Pnyx, the ordinary place of antient assemblies of the people, and in the Bema we see the spot from which Demosthenes addressed some of his fiercest declamations to the sovereign people of Athens. Dodwell says, the blocks of which it is composed are not all perfectly rectangular, nor of equal dimensions, but partake of that irregularity which is remarked in the walls built prior to the time of Pericles; resembling the south-west side of the gate of the lions at Mycenæ, the stones being nearly equilateral. He adds, this is probably one of the few antiquities which escaped the destructive fury of the Persians, and of the last King of Macedon.

On each side of the Bema the rock is cut down perpendicularly, and contains several small cavities or niches whence the votive offerings about to be enumerated were taken*. One niche, much larger than the others, is supposed to have contained the statue of the divinity to whom the offerings were dedicated, who, from the recurrence of the name upon several, seems to have been Jupiter the most high†.

* See Dodwell's Tour through Greece, vol. i. p. 402; Boeckh, Corpus, Inscr. Græc. vol. i. p. 475. They were discovered in the progress of the excavations made at the Pnyx in 1801, by the Earl of Aberdeen. See Dr. E. D. Clarke's Travels, 4to edit. vol. iii. p. 465.

† Διὶ ὑψίστῳ. Jupiter was worshipped under this appellation, as Ζεὺς ὑψίστος, at Thebes, Corinth, and Olympia. See Boeckh, Corpus, Inscr. Gr. ut supr. Osann, Sylloge Inscript. Antiq. p. 225.

The three first of the Votive Offerings are representations in bas-relief of the female breast; they were presented to the god by persons of the names of Isias, Eutyчис, and Onesime. The first and third are in white, the second in dark-coloured marble.

No. 209 * is inscribed with the words

Εἰσιὰς ῥψ
Εὐχ...†

No. 210 ‡, Εὐτυχὶς ῥψιστ.ς
χ μ νυ .δ

The letters of the last word are placed almost at random, and one letter is wrong; so careless a votive inscription does not testify strongly to the piety or gratitude of the lady.

No. 211 ||, Ὀνησίμῃ εὐχὴν
Δὴ ὑψίστω.

This is complete, and literally expresses with that admirable brevity for which Greek inscriptions are remarkable: "Onesime her vow to Zeus Most High."

The first of these measures $7\frac{3}{4}$ in. by 6. The second, 6 in. by $5\frac{1}{2}$. The third 6 in. by 5.

No. 212 ¶, a fragment of a bas-relief. The part of the body which had received a cure has been broken off, but the inscription implies that Syntrophus presents it as a mark of his gratitude to Zeus Most High.

Σύντροφος
ῥψίστω Δὴ
Χαριστήριον.

The tablet, as it remains, measures 6 in. by $4\frac{1}{2}$.

* In the old arrangement No. 247. † Εἰσιὰς ὑψίστῃ εὐχὴν.

‡ Old 248.

§ I. c. Εὐτυχὶς ῥψίστω εὐχὴν.

|| Old 249.

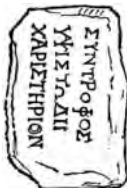
¶ Old 252.



210



215



212



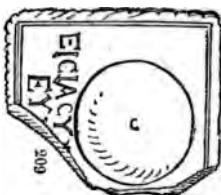
211



218



214



209



217



213

1

No. 213*. A similar tablet, 6 in. by 4, of which the inscription only has been preserved.

..νη
Εὐχὴν ὑπὲρ
Εὐφροσύνης.

No. 214†. A tablet upon the upper part of which two eyes are represented; that to the spectator's right bearing marks of an incision. Below, are the mutilated words

.ληματιν
.υχην ανε
.ηκιν †

It measures 5½ in. by 3½.

No. 215 § is a tablet, 7½ in. by 6, representing two arms, with this inscription above:

Κλαυδία Πρεπουσα
Εὐχαρις τῷ Ὑψίστῳ.

This signifies: "Claudia Prepusa grateful to the Most High." The lower part might be read thus: εὐχαριστῷ Ὑψίστῳ. The words εὐχαρις and τῷ are indeed separated in the inscription; but perhaps this is hardly decisive.

No. 216||. Another votive offering, 7½ in. by 5½. It is inscribed

Ὀλυμπιάς Ὑψίστῳ
Εὐχὴν.

No. 217 ¶. A fragment of a votive bas-relief, 7 in. by 5. The inscription has been broken off, but the part represented is a portion of a naked foot.

No. 218 **. A tablet, bearing the lower half of a face in very prominent relief, 9 in. by 7½; inscribed above,

Τιςτία Ὑψίστῳ
Εὐχὴν.

* Old 241. † Old 251. ‡ Φιλημάτιν ὑχὴν ἀνέθηκαν.
§ Old 248. || Old 246. ¶ Old 253. ** Old 250.

None of these inscriptions are of high antiquity; probably none so old as the Peloponnesian war.

Two other votive offerings, belonging to the Elgin collection, were in existence when Visconti wrote his memoir: one, in which the name of the person was almost effaced, represented a hand; the other, which had the bas-relief of an ear, bore the name of *Paederos**. These, with several other articles (of some of which an account is preserved), were believed to have been stolen at the time when the Elgin collection was deposited in the court-yard of Burlington House.

That other rocks besides the *Pnyx* were places of deposit for votive offerings, appears from the testimony of different travellers. Dodwell, in his *Tour in Greece*, vol. i. p. 407, informs us that, "not far from the *Pnyx* is the small Greek church of St. Athanasius, built upon an insulated rock; other large masses of stone, which seem thrown there by some extraordinary exertion of nature, are observed in the vicinity. The largest of these masses contains niches for votive offerings." Walpole, in his manuscript *Journal* quoted by Dr. Clarke, says, "We observed at *Phocæa* in the antient *Lydia*, at *Eleusis*†, at *Athens* and other parts of *Greece*, holes of a square form, cut in the limestone rock, for the purpose of receiving these votive offerings: sometimes the offerings themselves, eyes, feet, hands, have been discovered. At *Cyzicum* there is a representation of two feet on marble, with an inscription; probably the vow of some person who had performed a prosperous journey‡."

"The custom of suspending pictures in churches,

* Visconti's *Memoir*, pp. 171, 172.

† Of the rock with niches at *Eleusis*, see the "Unedited *Antiq. of Attica*," fol. Lond. 1817, p. 6.

‡ Clarke's *Travels in various countries of Europe, Asia, and Africa*, Lond. 1817, 8vo. vol. v. p. 446.

representing hair-breadth escapes from casual disaster or disorder, as votive offerings to patron saints who are believed to have been propitious to the donors, is still common in many countries, particularly where the Greek and the Catholic religion is professed. In the same manner, models in wax, or sculptured representations of parts of the human body, such as the hands or the feet, recovered from disease, are often placed before an image, in small shrines near to the road-side, in the defiles of the mountains, particularly in the Alps*." "In the churches of the north of Europe," he adds, "and especially in those of Denmark and Norway, the traces of this ancient custom may yet be observed; the *Dona votiva* being often suspended in the form of pictures representing hair-breadth escapes, a deliverance from banditti, or a recovery from sickness; and these pictures are frequently inscribed with the particulars of the case thereby commemorated†." Sir Thomas More, in his English works, fol. Lond. 1557, p. 195, makes particular allusion to the continuance of this practice, in his day, at St. Valery in Picardy. Four large models of vessels are still suspended from the roof of the aisles in the great church at Boulogne, the votive offerings of mariners who had escaped wreck.

We read of similar dedicatory offerings in the Bible, when the Philistines made golden images of their emerods, and sent them back with the Ark of the God of Israel‡.

* Clarke's Travels, ut supr. vol. i. p. 443.

† Clarke's Travels, p. 447.

‡ 1 Samuel, ch. vi. v. 5, 11.

BRONZE URN FROM THE PLAIN OF ATHENS, WITH ITS
MARBLE ENCLOSURE.

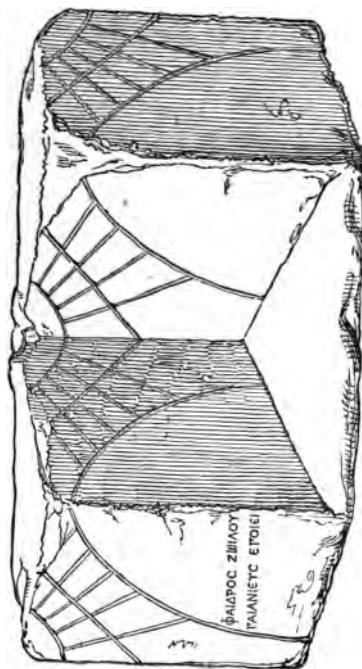
No. 115, 116.

This curious vessel of beautiful form, and very richly wrought, was found in a tumulus, situated on the road which leads from the Piræus to the Salaminian ferry and Eleusis, an excavation into which was commenced under Lord Elgin's eye during his residence at Athens*. This vessel was found enclosed within the marble vase in which it now stands, and in it was a deposit of burnt bones, a lachrymatory of alabaster of exquisite shape, and a sprig of myrtle in gold, having, besides leaves, both buds and flowers. The marble vase is five feet in circumference: the bronze vase, in the broadest part, is seventeen inches in diameter; it is twelve inches broad across the mouth and thirteen inches high†. The sprig of gold is still in the possession of the Earl of Elgin.

The author of the Memorandum on the Earl of Elgin's Pursuits in Greece thought this the tomb of Aspasia: and it is stated to have been so called, in the appendix to the report upon the Elgin marbles from the Committee of the House of Commons. Such names, however, are mere deceptions with which the learned have been accustomed to delude themselves and the world. When we know nothing about a thing, it is better to say so. The sprig of myrtle seems rather to indicate that the urn contained the ashes of some amatory poet.

* An antient lyre and two flutes, of wood, found at the time of the excavation above alluded to, in a tomb at Athens, are at present preserved in the British Museum, in the eleventh or ante-room to the Hamilton Antiquities, case B.

† These were Nos. 300 and 301 of the old arrangement.



156.

THE SUN-DIAL OF PHÆDRUS THE PÆNIAN.

No. 186.

This monument consists of four different dials represented on as many faces; and is the same which Spon saw at Athens in the court of the church of the virgin called Panagia Gorgopiko *. It was supposed to have been taken from the Acropolis; but, Visconti says, without any foundation. Its form is very singular, and might lead us to conclude that it had served to show the hour in one of the cross-ways of Athens, at the end of several diverging streets. A short inscription, on the exterior of the two western faces of this dial, preserves the name of the mathematician who constructed it:

“Phædrus, the son of Zoilus, a Pæanian, made this †.”

Visconti, who has printed some mathematical remarks on this dial by Delambre, thinks that Phædrus must have lived in the age of the Antonines ‡. Mr. Combe thought that this dial could not have been made much earlier than the time of the Emperor Severus.

* Voyage, edit. de la Haye, 1724, tom. ii. p. 127.

† ΦΑΙΔΡΟΣ ΖΩΙΛΑΟΥ
ΓΑΛΑΝΙΕΤΣ ΕΥΘΙΕΛ.

‡ Visconti on the Elgin Marbles, 8vo. Lond. 1816, p. 101.

CHAPTER VII.

REMAINS OF AN IONIC TEMPLE FROM DAPHNE.

"At a convent called Daphne," says the author of the Memorandum on the Earl of Elgin's Pursuits in Greece, "about half way between Athens and Eleusis, were the remains of an Ionic temple of Venus, equally remarkable for the brilliancy of the marble, the bold style of the ornaments, the delicacy with which they are finished, and their high preservation. Lord Elgin procured from thence two of the capitals, a whole fluted column, and a base."

There are now three capitals in the Museum stated to have come from Daphne; marked numbers 133, 281, and 284, in the Elgin room. A portion of the shaft of the Ionic column is marked No. 134, to which the fragment No. 129 is believed to belong. The base is No. 135.

These architectural remains had been worked as materials into the walls of the convent, which is itself believed to have been erected on the site of a temple of Apollo.

This temple of Venus is simply mentioned by Pausanias in his Attica, chap. xxxvii. "There is a temple of Aphrodite (Venus), and in front of it a wall of wrought stone, worth seeing."

The Museum Synopsis speaks of these fragments as coming from a temple of Diana at Daphne, which is a mistake.

FLEURON FROM THE TEMPLE OF CERES AT ELEUSIS.

This Fleuron is the only relic which the Elgin collection possesses from Eleusis, the mystic temple of which was another of the works of the great statesman of Attica.

Ictinus, who built the Parthenon, designed the plan of the edifice, which was finished by Philo in the time of Demetrius the Phalerean.

The prodigious magnitude of this temple, dedicated to Ceres, was only equalled by its sanctity. It was the place honoured by the celebration of the most solemn rites of the Attic religion, hence called the Eleusinian Mysteries *. This temple was overthrown and completely desolated at the end of the fourth century of the Christian era, by the army of Alaric.

The bust of a colossal statue, and a heap of marble fragments of the Doric and Ionic Orders, were all that remained in Chandler's time of the temple of Eleusis. The colossal bust, believed to be that of Ceres, was removed by Messrs. Clarke and Cripps in 1801, and is now in the vestibule of the public library at Cambridge; Dr. Clarke says, the agents of Lord Elgin arrived at Eleusis a few days after it had sailed for England, attended by a Janizary of the Porte, to give orders for its being added to his Lordship's collection †.

* Dr. Chandler gives an account of the Eleusinian Mysteries in his *Travels in Asia Minor and Greece*, edit. Oxf. 8vo. 1825, vol. ii. p. 224.

† See Dr. Clarke's Account of the Greek Marbles deposited in the Vestibule of the Public Library of the University of Cambridge, p. 33.

Mycenæ, as we are informed by the same geographer, was of Cyclopean structure. Agamemnon set out from this his royal city to the conquest of Troy. The lions, which adorn the lintel of the gate of entrance to its Acropolis, have been already described as the earliest remain of sculpture now existing in Greece. Its ruins are nearly in the same condition at the present day, as when Pausanias saw them in the second century. Mycenæ was demolished by the Argives, four hundred and sixty-eight years before the Christian era.

The term Cyclopean is applied to the remains of many ancient structures still existing in different parts of Greece and Italy; of which the cities of Tiryns and Mycenæ, both in Peloponnesus, afford the most remarkable instances. The prodigious masses, of which the walls of these places consist, are put together without cement. But among the kind of walls generally termed Cyclopean, different styles and epochs are easily observable; and the word is not always used by modern writers with much precision. Pausanias' brief description of the walls of Tiryns will show that what he calls Cyclopean walls were very different from some remains occasionally classed under that denomination, merely on account of the magnitude of the materials. "The wall, the only part of the ruins that is left, is the work of the Cyclops, and it is made of unwrought stones (*ἀργροὶ λίθοι*), of such magnitude, that the smallest of them could never have been moved even by a pair of mules. Originally smaller stones were fitted into the interstices, to serve as a binding to the large masses." (Pausan. ii. 25.) Pausanias uses the term (*ἀργροὶ λίθοι*) in describing the wall just mentioned above, in front of the temple at Daphne.

Who were the persons really intended by the term

Cyclops is unknown. Some have supposed that they were a people of Lycia ; others that they came from Thrace ; and others suppose other things, all equally probable. The antiquity of these edifices, however, undoubtedly goes back in their respective countries to the remotest period of which man has left distinct evidence of his existence.

CHAPTER VIII.

STATUES AND FRAGMENTS OF FIGURES IN THE ELGIN COLLECTION, WHOSE LOCALITIES, EXCEPT IN TWO INSTANCES, ARE NOT RECORDED.

No. 109. The lower part of a female statue covered with drapery*.

No. 200. A small female figure covered with drapery; the head, right arm, and left hand are gone†.

No. 207. A small imperfect statue of a boy looking up. The body naked, except a drapery about the neck, fastened by a fibula. The fingers of the left hand are upon the hip‡.

No. 221. Part of a small statue of a boy holding a bird under his left arm, his right hand feeding it. The head, legs, and right arm are gone§.

No. 227. A small figure of Telesphorus||, completely enveloped in a cloak. It wants the head and the left foot¶.

No. 239. An unknown female head, the hair of which is concealed within a close head-dress**.

No. 240. A fragment of an unknown female head††.

No. 242. A head of the bearded Hercules‡‡.

No. 243. A head of the bearded Hercules, similar to the last, but of larger dimensions §§.

No. 244. A large head ||||.

No. 245. A female torso, covered with drapery ¶¶.

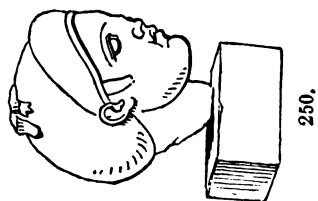
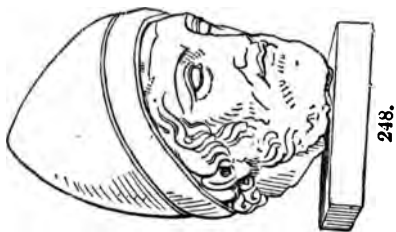
* Old arrangement No. 299. † Old No. 90.

‡ Old No. 293. § Old No. 81.

|| The attendant of Æsculapius. ¶ Old No. 78.

** Old No. 122. †† Old No. 120.

§§ Old No. 117. |||| Old No. 266. ¶¶ Old No. 296.



No. 246. A large head *.

No. 247. An unknown bearded head, much mutilated; it is larger than life, and has a cord-shaped diadem round the hair, such as is sometimes seen upon the heads of Homer. Visconti thought it might be a head of Sophocles †.

No. 248. The head of a middle-aged man, with a conical bonnet. It appears to have had very little beard, and is most probably the head of a mariner. Visconti says perhaps Ulysses or Vulcan †.

No. 249. A fragment of a head crowned with vine-leaves; it appears to have been executed at a declining period of the arts §.

No. 250. An unknown female head, the hair of which is confined within a close elegantly-formed cap ||. The same style of head-dress is observable on some of the silver coins of Corinth ¶.

No. 251. The head of a smiling figure, executed in the early hard style of Greek sculpture. The head-dress like that upon some of the Egyptian statues **. It appears to be a head executed in the mixed Greek and Egyptian style, of which so many specimens still remain.

No. 262. An unknown bust ††.

No. 277. The fragment of a draped female figure ††.

No. 281. Fragment of the upper part of a female figure: the head and arms gone §§.

No. 316. A small figure erect, in the costume of the Muse Polyhymnia, the head and part of the left

* Old No. 263. † Old No. 119. ‡ Old No. 116.

§ Old No. 121. || Old No. 114.

¶ The coins here referred to are two in Mr. Combe's Catalogue of the Greek Coins in the British Museum, p. 136. Corinthus, 6, 7.

** Old No. 115. †† Old No. 100.

‡‡ Old No. 147. §§ Old No. 146.

gone*. Found at Thebes †. The present height of this statue, including the plinth, is three feet.

No. 319. Fragment of a figure.

No. 327. Torso of a male figure, from the neck to the knees, believed to be that of *Æsculapius*. The fragments marked No. 320 and 322 belong to this figure †. It was found at Epidaurus §.

No. 332. A fragment of a statue of *Hygeia* ||.

No. 337. Part of the stem of a candelabrum, ornamented with four small female figures, one of whom is playing on a lyre, whilst the others with joined hands are leading the dance ¶. Visconti calls this fragment a small round altar**.

No. 342. Fragment of a statue ††.

No. 343. Fragment of the drapery of a statue of colossal size, probably belonging to one of the pediments of the Parthenon ††.

No. 349. The fragment of an armed figure bearing a shield §§.

* Old No. 203.

† Visconti's List, prefixed to his Memoir, p. xii.

‡ Old No. 202.

§ Visconti's List, p. xii.

|| Old No. 125.

¶ Old No. 124.

** List ut supr. p. xiii.

†† Old No. 268.

‡‡ Old No. 144.

§§ Old No. 145.



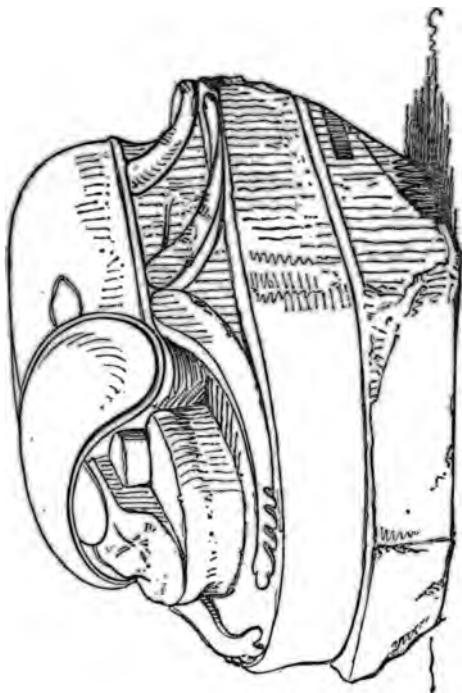
316.





EGYPTIAN SCULPTURES OF THE ELGIN COLLECTION.

Of these the Elgin collection contains but two articles. The first is an Egyptian scarabæus, in granite, of enormous size, brought from Constantinople: the second is the upper part of the head of an Egyptian figure in granite; the head is that of a lion, and is remarkable for being ornamented with a crown



of serpents similar to that which is spoken of in the decree of the Egyptian priests engraved upon the Rosetta stone. This last article is numbered 194 of the Elgin room*. The scarabæus stands at present in the room which contains the Phigaleian Marbles, marked No. 41. It is 3 ft. 6 in. wide, 2 ft. 10 in. high, and 14 ft. in girth round. These two figures really belong to the subject of Egyptian sculpture, but as they formed a part of Lord Elgin's collection, of which it is our object to furnish a complete synopsis, they are here introduced. It is well known that Constantinople, like Rome, was adorned with works of Egyptian art and with the spoils of other countries.

BASSI RILIEVI IN THE ELGIN COLLECTION, OF WHICH THE PLACES WHERE THEY WERE FOUND ARE NOT RECORDED.

Nos. 164, 176, 189, 190, 196, 197, 198, 204, 224, 241, 278, 279, 280, 293, 361, 371, 375, 376, 380, 383.

No. 164. A bas-relief, representing a narrow upright vase, with one handle: the form of this vase very much resembles that of the solid urns so often used by the Greeks as sepulchral monuments†.

No. 176. A fragment of a bas-relief, representing a figure standing upright in a dignified attitude; probably intended for Bacchus‡.

No. 189. A fragment of a bas-relief, representing a procession of three figures, the last of which carries

* Old No. 105.

† Old No. 276.

‡ Old No. 107.

a large basket on his head: they are accompanied by two children*.

No. 190. A fragment of a bas-relief, representing the goddesses, Latona and Diana, in procession†. Four bas-reliefs in a more perfect state, in which the whole of the composition is represented in detail, are in the Albani collection at Rome‡. These were removed for a time to Paris, and may be found in the Musée Napoléon, tome iv. pl. 7, 8, 9, 10. They were afterwards restored to the Cardinal Albani's villa. In the first of the bas-reliefs in the Albani collection four figures make their appearance: the two first, on the right, represent Victory pouring out a libation to Apollo, behind whom, to the left, stand the two figures of the present tablet. In the left corner of both the bas-reliefs, near the temple, which forms the background, stands a tripod upon a column. This circumstance, joined to the appearance of Apollo, renders the conjecture probable, that the fragment at present under consideration relates to some particular part of the ceremony which took place in Athens at the celebration of the Thargelia, a festival instituted in honour of Apollo and Diana. At this festival it was customary for those who gained a prize in the chorus of male singers, to dedicate a tripod in the temple of Apollo which was called the Pythium§.

The figures of Victory and Apollo, which complete the subject of the present bas-relief in the Albani

* Old No. 284.

† Old No. 103.

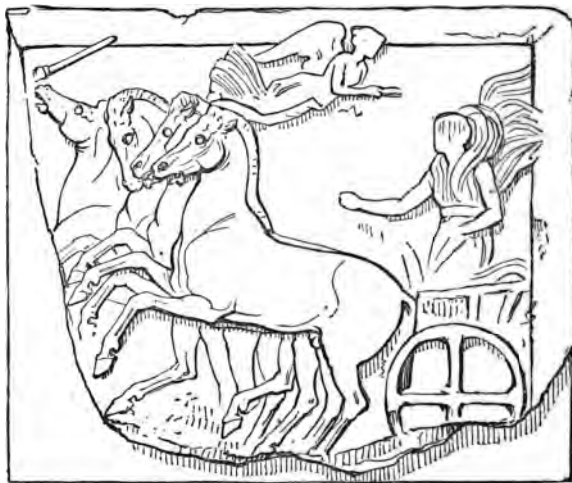
‡ Zoega, die antiken bas-reliefe von Rom. 4to. Giesen, 1812. p. 348, Tab.

§ Πύθιον, ἱερὸν Ἀπόλλωνος Ἀθήνησιν ὑπὸ Πεισιστράτου γεγονός, εἰς ὃ τοὺς τρίποδας ἐτίθεισαν οἱ τῷ κυκλίῳ χορῷ νικήσαντες τὰ Θαργήλια. Suidas in voce. Καὶ τρίτῳ μηνί, Θαργηλίοις, νικήσας ἀνδρικῷ χορῷ, διασχίλιας δαχαμάς. Lysiae Mun. Accepi. Defensio, p. 183, edit. Taylor.

villa, occur on the Terra Cottas No. xviii. and lvi. in the vestibule to the Townley Gallery*.

No. 196. A fragment of a bas-relief, representing a female seated in a chair, with a child standing by her side; the upper part of the woman is wanting. It is supposed to be a sepulchral fragment †.

No. 197. A bas-relief of a Quadriga, in which is a female figure driving at full speed; a Victory in air is approaching to crown her ‡.



197.

No. 198. A fragment of a bas-relief, representing part of the body and legs of a boy §.

No. 204. A fragment of a bas-relief, on which are

* Compare Combe's Description of the antient Terra Cottas in the British Museum, p. 13, plate xi.

† Old No. 162.

‡ Old No. 236

§ Old No. 109.

represented part of the skin of an animal, and the branch of a tree *.

No. 224. A fragment of a bas-relief, representing the fore-legs and part of the body of a bull †.

No. 241. A fragment of a bas-relief, representing an unknown female head. From the style of the hair, which is curiously plaited, the late Mr. Combe thought the sculpture might be fixed at about the time of Antoninus Pius ‡.

No. 278. A bas-relief, representing Hygeia feeding a serpent out of a patera. She is seated on a throne which is covered with a cushion, and her feet are placed upon a foot-stool. She wears the high dress called tutulus on her head, and has a fan, in the shape of an ivy-leaf, in her left hand §.

No. 279. A bas-relief, imperfect, representing a goddess seated on a chair or throne, behind whom are seven figures, four of which are children; one of the latter is leading a ram to an altar, the rest are in attitudes of devotion ||.

No. 280. A fragment of a bas-relief, representing a female sitting ¶.

No. 293. A bas-relief, representing a votive figure of Cybele, seated in a kind of small temple **.

No. 361. A fragment of a bas-relief, representing an elderly man before one of the gods, probably Bacchus, who appears to hold a vase in his right hand ††.

No. 371. A fragment of a bas-relief, representing Minerva placing a crown upon a person's head ††. It implies the taking of the person under her protection.

No. 375. A bas-relief, representing a young man standing between two goddesses, Vesta and Minerva, who are crowning him §§.

No. 376. A bas-relief, representing two divinities;

* Old No. 158.

† Old No. 160.

‡ Old No. 123.

§ Old No. 238.

|| Old No. 94.

¶ Old No. 279.

** Old No. 97.

†† Old No. 84.

‡‡ Old No. 89.

§§ Old No. 82.

namely, Jupiter seated on a throne, and Juno standing before him; the latter is removing the veil from her face, as if to address the king of the gods*.

No. 380. A fragment of a bas-relief, representing three figures sacrificing before an altar †.

No. 383. A bas-relief, imperfect; it represents three goddesses, one of whom is seated on a throne ‡.

There is another bas-relief, or rather a large fragment, belonging to the Elgin collection, at present inserted in the lower part of the wall of the room which contains the Phigaleian Marbles. It represents Hercules preparing to strike Diomed, king of Thrace, whom he has already knocked down, and is holding by the hair of the head. It is there numbered 166.

ALTARS.

Nos. 117, 121, 179, 330.

Altars were not sacred to gods and heroes alone; they were sometimes erected by the Greeks to virtues, vices, or diseases, and were placed not only in the temples, but on mountains, in groves, by the sides of highways, in other places of general resort, on the boundaries of fields, and in private habitations. On public festivals they were usually hung with wreaths of flowers; whence in later times, when they were for the most part made of stone or marble, the heads of bulls and festoons of flowers were frequently carved upon them.

No. 117. A circular votive altar, ornamented with the heads of bulls, from which festoons are suspended. The inscription in Greek, near the bottom, is a prayer for the prosperity and health of a

* Old No. 227.

† Old No. 101.

‡ Old No. 108.





person named Casiniæx *. It now supports the marble vase and bronze urn, Nos. 115, 116.

No. 121. A circular altar, brought from the island of Delos. It is ornamented with the heads of bulls, from which festoons of fruits and flowers are suspended †. It supports the Icarus from the Acropolis.

No. 179. Another circular altar from the island of Delos, similarly ornamented, in bold relief ‡. It is much mutilated.

In Stuart's Athens, vol. iii. p. 59, is a vignette of an antique altar found at Myconos, to which island, he says, it was brought from Delos. This also is adorned with bulls' heads and festoons.

If Stuart's account is correct, Lord Elgin's altars are among the last remains which are likely to be brought from Delos. "This island, once so celebrated, the resort of multitudes, the seat of religion, religious ceremonies, and pompous processions, is now an uninhabited desert, everywhere strewed with ruins so various and so well wrought as to evince its once populous and flourishing condition. The number of curious marbles here is continually diminishing, on account of a custom the Turks have of placing at the heads of the graves of their deceased friends a marble column: and the miserable sculptors of that nation come here every year, and work up the fragments for that purpose, carving the figure of a turban on the top of the monumental stone. Other pieces they carry off for lintels and window sills; so that, in a few years, it may be as naked as when it first made its appearance above the level of the sea." *Antiq. of Athens*, vol. iii. fol. Lond. 1794, p. 57.

Delos was once a sacred island and the seat of a

* In the old arrangement numbered 91.

† Old No. 307.

‡ Old No. 106.

temple of Apollo and Latona. In the later ages of the Greek states, and especially after the destruction of Corinth, it became a great slave market, and the centre of commercial exchange for the merchants of Europe and Asia, until it was ruined in the wars of Mithradates. This circumstance will help to explain how so barren a piece of rock was once adorned with so many noble works of art. (Strab. 486.)

No. 330. A fragment of a square altar, which has probably been dedicated to Bacchus. The ornaments on two of the sides only have been preserved; these represent female Bacchantes in dancing attitudes. One of the figures holds a shawl or veil in her hands, the other brandishes a thyrsus*.

* Old arrangement No. 112.

CHAPTER IX.

INSCRIPTIONS OF THE ELGIN COLLECTION.

IN a volume designed for general use, detailed criticisms upon the inscriptions with which the Elgin collection is crowded would be misplaced. Indeed a very large proportion of these inscriptions are in a mutilated state, and offer but slight inducement for investigation even to the persevering scholar. Still, however, there are some among them which merit all the attention of the antiquary and philologist; and a few which are connected with events in Grecian history claim a notice from every visitor of liberal education who feels an interest in the remains of Athens.

To the Sigeian Marble, as a monument famed through Europe, we shall give the foremost place; arranging the rest in classes, detailing the contents of those which are most important, and supplying references in the notes to such works as give full copies or comments upon their contents.

In classing the succeeding inscriptions we shall place—1. Such as relate to temples in Athens. 2. Treaties. 3. Inscriptions relating to tribes. 4. Fragments of decrees. 5. Votive inscriptions. 6. Sepulchral inscriptions. 7. Sepulchral urns. 8. Sepulchral stelai or columnis. 9. Mutilated inscriptions and fragments. 10. Greek inscriptions in the Elgin room, not belonging to the Elgin collection.

THE SIGEAN INSCRIPTION.

No. 107.

This inscription was first published by Chishull in his 'Antiquitates Asiaticæ,' and afterwards more correctly by Chandler, in his 'Inscriptiones Antiquæ,' though much which could be read in Chandler's time is now effaced*. It is written in the most antient Greek characters, and in the Boustrophedon manner—that is, the letters follow each other, first from left to right, and then in the next line from right to left, and so on alternately, in the same direction as the ox passes from one furrow to another in ploughing. The purport of the inscription, which in sense is twice repeated, on the upper and lower part of the stone, is to record the presentation of three vessels for the use of the Prytaneum, or Town Hall of the Sigeans.

The upper and lower inscriptions in common letters read thus:—

1.	2.
Φανόδιο	Φανόδιο εἰμι το Η
εἰμι τορμακ	ερμακρος το Πρακο
ρατιος το	νισιο καγο κρατιρα
Προκονη	καπιστατον και Ηιερ
σιο κρητηρ	ον ις πρυτανισιοι κ
α δι και υποκ	δοκα μνημα Σιγην
ρητηριον κ	ευσι' ιαν δι τι πασχ
αι ηβμον ις Π	ομιλιδαινιν ιο
ρυτανισιο	Σιγυις και μ' ιπο
ιδωκιν Συκι	ισιν Ηαισοπος και
ευσιν	Ηαδιλφοι

The author of the Memorandum on the subject of the Earl of Elgin's Pursuits in Greece, p. 34, informs us that "Lord Elgin was indebted chiefly to the friendship of the Captain Pasha for the good fortune of procuring, while at the Dardanelles, in his way

* Old arrangement No. 199.

to Constantinople, the celebrated Boustrophedon inscription from the promontory of Sigeum, a monument which several ambassadors from Christian powers to the Porte, and even Louis XIV. in the height of his power, had ineffectually endeavoured to obtain. Lord Elgin found it forming a seat or couch at the door of a Greek chapel, and habitually resorted to by persons afflicted with ague; who, deriving great relief from reclining upon it, attributed their recovery to the marble, and not to the elevated situation and sea air, of which it procured them the advantage. This ill-fated superstition had already obliterated more than one half of the inscription, and in a few years more it would have become perfectly illegible*.

* Mr. Walpole, in his *Memoirs relating to European and Asiatic Turkey*, vol. i. p. 97, noticing the shores of the Hellespont in 1801, says, "When my fellow-traveller and myself were permitted to land from the frigate which was taking the embassy to the Porte in 1799, the celebrated Sigeian inscription and a fragment of exquisite sculpture were pointed out to us in the porch of the village (church). The first circumstance now mentioned to us by the Greek priest, in whose house we lodged, was the loss of these treasures, which, he said, had been carried off by a party of English soldiers from the Dardanelles (where they were employed in improving the forts), accompanied by their officers, and sanctioned by a bouyurdee from Hadim Oglou, and an imperial firman from Constantinople, declaring that these marbles had been given by the Sultan to Lord Elgin, the English ambassador. The sighs and tears with which the Greek priest accompanied his story, did not, however, arise from any veneration he bore to the antiquity of these marbles, from any knowledge of their remote history, or any supposed relation they bore to the tale of Troy divine, but because, as he told us, his flock had thus lost an infallible remedy for many obstinate maladies. To explain this, it may be necessary to mention, that during the winter and spring a considerable part of the neighbouring plain is overflowed, thus afflicting the inhabitants with agues; and such is the state of superstition at present among the Greek Christians, that when any disease becomes chronic, or beyond the reach of common remedies, it is attributed to demoniacal possession. The papas or priest is then called in to exorcise the patient, which he

"By the aid of this valuable acquisition Lord Elgin's collection of inscriptions comprehends specimens of almost every remarkable peculiarity in the variations of the Greek alphabet, throughout the most interesting periods of Grecian history."

Some remarks upon this marble may be found in Rose's '*Inscriptiones Græcæ vetustissimæ*,' 8vo. Cambr. 1825, pp. 1, 337, 334; and in Boeckh's *Corpus Inscriptionum Græcarum*, fol. Berl. 1828, tom. i. p. 14.

The first inscription is thus translated: "I am the gift of Phanodicus, the son of Hermocrates, of Proconnesus; he gave a vase (crater), a stand or support for it, and a strainer, to the Sigeans for the Prytaneum."

The second, which says "I also am the gift of Phanodicus," repeating the substance of the former inscription, adds, "if any mischance happens to me, the Sigeans are to mend me. Æsop and his brethren made me."

Dr. Bentley was of opinion that these inscriptions had been engraved on two of the three vessels mentioned in them; and were either at first transcribed upon the stone column, to make the benefaction known to the commonalty without door, or afterwards, when the vessels might be old and new cast, to continue the memorial of them.

The Sigeon Marble is one of the most celebrated palæographical monuments in existence. The lower inscription is the more autient.

generally does in the porch of the church, by reading long portions of scripture over the sufferer; sometimes, indeed, the whole of the four gospels. In addition to this, at Yenichar, the custom was to roll the patient on the marble stone which contained the Sigeon inscription, the characters of which, never having been deciphered by any of their *διδασκαλοι*, were supposed to contain a powerful charm. This practice had, however, nearly obliterated the inscription."

INSCRIPTIONS RELATING TO TEMPLES IN ATHENS.

Nos. 165, 168, 171, 185, 223, 267, 269, 273, 276,
282, 379.

The first of these is now marked No. 165*. It is a Greek inscription from Athens, signifying that certain gifts, which are specified, had been consecrated to some goddess, probably Venus, by a female who held the office of lighter of the lamps, and interpreter of dreams, in the temple of the goddess. The name of this female, which was no doubt inserted at the beginning of the inscription, is now lost. This inscription is copied in Boeckh's *Corpus Inscriptionum Græcarum*, fol. Berl. 1828, vol. i. p. 469. In the original the character is of large size. The marble, which is let into the wall, is 1 foot 6 inches and a half high, by 10 inches in width.

No. 168. A Greek inscription, imperfect, and very much defaced. The character small: apparently an inventory of valuable articles contained in some temple. Its dimensions are 2 feet 9 inches, by 1 foot 2 inches†.

No. 171. A fragment of an antient Greek inscription from the Acropolis, containing an account of the expenses defrayed by the treasurers of the public spectacles‡. The name of the archon under whom the stone was engraved is effaced, but Visconti has conjectured the year to be the eighth of the Peloponnesian war, 424 B. C.§. Chandler published this inscription imperfectly, Part II. No. ii. p. 40||. The characters employed in it are those which were in

* In the old arrangement No. 88.

† It is marked in the old arrangement as No. 277.

‡ Old No. 159.

§ Visconti's *Memoir*, p. 156.

|| See Osann, *Sylloge Inscr. Antiq.* p. 33. Boeckh, vol. i. p. 205; vol. ii. p. 253.

use at Athens before the archonship of Euclid. This marble measures 2 feet, by 1 foot 3 inches.

No. 185. A Greek inscription, let into the wall, imperfect, containing an account of the treasures of some temple, probably those of the Parthenon*. The characters on this marble are of a more modern form than those of the preceding inscription†. It measures 1 foot 9 inches, by 1 foot 3.

No. 223. A Greek inscription, imperfect, engraved in very small characters. It is an enumeration of the sacred dresses which belonged to some temple‡. Visconti supposes this inscription also to have belonged to the Parthenon§: the smallness of the character led him to think its date posterior to most of the fragments which we have described under the present head||.

267. A Greek inscription, engraved on two sides of a very thick slab of marble¶. It contains a third inventory of valuable articles kept in the Opisthodomos, or treasury of the Parthenon. Visconti affirms that the orthography of this inscription is posterior to the archonship of Euclid, that is, after the year 403 B. C. In fact, the inscription itself mentions a gift of Lysander to Minerva, without doubt on occasion of the taking of Athens, which this General entered in the year 404 B. C.**. This marble measures 2 feet 5 inches and a half in height, by 2 feet in width. It is 8 inches in thickness.

It is to the two inscriptions last enumerated that the author of the Memorandum on the Earl of Elgin's Pursuits in Greece more particularly alludes when he

* Old arrangement No. 216.

† It is given in Osann, Syll. p. 174. Boeckh, vol. i. p. 243.

‡ Old No. 283.

§ Memoir. p. 165.

|| See Osann, i. 77.

¶ Old No. 305.

** Visconti, Mem. p. 161. Chandler first published this double inscription, Part II. No. iv. 1, 2; but Boeckh more perfectly, in his Corpus Inscr. Græc. vol. i. p. 189.

says, "From the Opisthodomos of the Parthenon Lord Elgin also procured some valuable inscriptions, written in the manner called Kionedon, or columnar. The greatest care is taken to preserve an equal number of letters in each line; even monosyllables are separated occasionally into two parts, if the line has had its complement, and the next line then begins with the end of the broken word. The letters range perpendicularly, as well as horizontally, so as to render it impossible to make any interpolation or erasure of the original text without discovery." In one of these inscriptions, he adds, an interpolation of comparatively modern date is clearly visible*.

No. 269. A fragment apparently of an inventory of gifts received by the treasurers of Minerva: but neither the temple nor the archon is mentioned †.

No. 273. A fragment, very imperfect‡, which Boeckh thinks may perhaps relate to the temple of Minerva Polias §.

No. 276. A Greek inscription engraved on two sides of a large piece of marble. It is an inventory of articles of gold and silver which were found in the treasury of the Parthenon, and which the curators or trustees of the property of the temple acknowledge that they have received from their predecessors||. The articles are enumerated, and most of them weighed; though some of them are set down without their weights. The inscription is written in the antient characters before the archonship of Euclid. It has been published and commented upon with care by Boeckh¶. This marble is 2 feet 11 inches in height, by 1 foot 5 inches in width. It is of the thickness of 6 inches.

* Memorandum, &c. 8vo. edit. p. 17.

† Old No. 193. See Boeckh, vol. i. p. 245.

‡ Old No. 179.

§ See Boeckh, vol. i. p. 148.

|| Old No. 298.

¶ Corpus Inscr. Græc. vol. i. p. 192.

No. 362. A Greek inscription engraved on two surfaces of a tablet of marble*. It is another inventory of articles of gold and silver belonging to the Parthenon, which the curators of the temple acknowledge to have received from their predecessors. It has been broken into two pieces which have been joined. Its height is 2 feet 9 inches and a half; breadth at base 1 foot 10 inches and a half; thickness 1 inch and three-quarters†.

No. 370. A Greek inscription, imperfect, engraved in very ancient characters‡. This also is an inventory of some treasures received from their predecessors by the curators: and is presumed to belong to the Parthenon. The inscription fills not only one side of the marble, but also the right edge. Omann and Boeckh have both taken pains to illustrate this marble. Omann refers its date to the 94th Olympiad§.

REATIES.

Nos. 306, 346, 377.

No. 306. A fragment of a Greek inscription engraved in ancient characters§. It relates to a treaty made between the Athenians and the inhabitants of Rhegium, a Greek town of Italy, a treaty of friendship, which answers to the year 423 B.C. Thucydides, lib. ii. chap. vi. informs us, that a consequence of an ancient alliance and their being of equal rank, the Athenians sent in 427 a fleet to Rhegium, under the pretext of defending the Rhegini

* See arrangement No. 311.

† See Omann, p. 10. Boeckh, vol. i. p. 24, 200.

‡ See arrangement No. 200.

§ See Omann, p. 18-19. Boeckh, vol. i. p. 209.

¶ See arrangement No. 202.

against the Syracusans; so that this marble seems to explain the narrative of the historian*.

No. 346. A fragment of a treaty of alliance for mutual defence between the Athenians and Erythræans. The characters are very antient †. Osann refers this inscription to a date as early as the 77th Olympiad, 470 years B. C. ‡

No. 377. Visconti calls this "a singular inscription in the Bæotian Æolic dialect §. We observe," he says, "in it forms, whether grammatical or palæographical, unknown to all those who have written on the dialects of the Greek language, and on its palæography or antient orthography. We also find in it some unknown words, and some names of months and magistrates which do not occur elsewhere.

"The subject of the inscription, of which as many as fifty-five lines remain, is a treaty between the cities of Orchomenos in Bæotia, and Elatea in Phocis, relative to the payments due from the Orchomenians to the citizens of Elatea. These payments originated in the permission granted to the Orchomenians to feed their flocks in the pastures of the Elateans. The inscription, which was engraved at Orchomenos, confirms the payment of the sums stipulated, and the renewal of the treaty of pasturage, *Επινομιαις*, for the space of four years.

"The inscription must belong to a period very little earlier than the year 370 B. C., in which the Thebans subdued the Orchomenians.

"Meletius has inserted in his geography a copy of this inscription, which is full of errors, and in which

* See Visconti's Memoir on the sculptures of the Parthenon, p. 158. Osann, Syll. p. 8. Rose, Inscript. Gr. vetustiss. p. 253. Boeckh, vol. i. p. 111.

† Old arrangement No. 288.

‡ Osann, Syll. p. 1. Rose, Inscr. Gr. p. 255. Boeckh, vol. i. p. 109.

§ Old arrangement, in the Museum, No. 177.

there are many omissions. Such as he has given it, it would for ever have remained inexplicable: and nothing but the original marble could serve to determine the true reading and to explain the sense*."

A copy of the Orchomenian inscription will be found in Walpole's *Memoirs of European and Asiatic Turkey*, vol. i. p. 469, with remarks, and translations. The inscription in fact records three separate deeds; the two first are authentications of payments from the treasurers of Orchomenos, and the third renews the treaty of pasturage granted by the citizens of Elatea †.

AGONISTIC INSCRIPTIONS, AND INSCRIPTIONS RELATING TO THE TRIBES OF ATHENS.

Nos. 162, 166, 173, 285, 335.

No. 162. A fragment containing a list of citizens of the Athenian state, with the names of the *demi* or townships to which they belonged ‡. The object for which this inscription was set up, is not apparent; but it was probably placed in the Gymnasium §. It is written in very minute characters.

No. 166. An agonistic inscription, in Greek, consisting of the names of those who had conquered in the foot-race of the Stadium, and double Stadium; in wrestling; in boxing; in the *pancratium*; and *pentathlum* ||.

No. 173. A Greek inscription, written in two columns ¶. It contains a list of names arranged in the

* Meletii Geographia, sect. xviii. ch. 9, p. 342, edit. Ven. 1728, fol. See Visconti's *Memoir*, p. 163.

† Walpole, vol. ii. p. 598, has again given the inscription with Mr. Dobree's illustration and notes. See also Rose, *Inscr. Græc. vetustiss.* p. 263.

‡ Old arrangement No. 182.

|| Old No. 93.

§ Osann, *Syll.* p. 139.

¶ Old No. 92.

order of the tribes to which they respectively belonged. Visconti considered this to be a catalogue of the Athenian warriors who lost their lives in the year 424 B. C. under the walls of Delium in Bœotia, and elsewhere, during the eighth year of the Peloponnesian war*. He proposed writing a separate memoir on this inscription, in which he thought he could establish the date with accuracy; but he died before he had completed his intention. Osann is of opinion that the list of names is too scanty for the events referred to by Visconti, and considers it more likely to present the list of those who fell before the walls of Potidæa. Dr. E. D. Clarke has given a short extract from this inscription in his *Travels*, 8vo. edit. vol. vi. p. 367. Osann and Boeckh have edited it in full †.

No. 285. A fragment of a Greek inscription, containing a list of Athenians, with the demi to which they respectively belonged. We read the names of twelve different demi in this small fragment ‡.

No. 335. A fragment of a bas-relief, representing a figure half-clothed, with part of an agonistic inscription in Greek. The names of some of the superintendents of the gymnasia appear to be recorded on it §.

FRAGMENTS OF DECREES.

Nos. 167, 172, 187, 203, 205, 225, 226, 235, 287, 294, 347, 350, 362, 363, 364, 370, 378, 386.

Laws and decrees among the Greek nations were usually written upon tablets of some durable material:

* Visconti, *Mem.* p. 151.

† Osann, p. 20. Boeckh, vol. i. p. 301.

‡ Old arrangement No. 222. See Appendix.

§ Compare Osann, *Syll.* p. 101. Boeckh, vol. i. p. 388.

although this practice as regards the *Pephiasmata*, or enactments, is considered not to have been followed at Athens till after the expulsion of the thirty tyrants; when these instruments were ordered to be placed in the *stoa*, or portico *. Solon's laws were written upon tablets of wood, some of which Plutarch informs us remained to his time. The celebrated Rosetta inscription is an instance of a decree recorded in the same manner by the Egyptian priests, under the dynasty of the Ptolemies in Egypt. It is on basalt, agreeable to the form of the decree itself, which directs that it should be engraved upon a hard stone in three languages, the hieratic, the enchorial or national, and the Greek; and copies of it placed in the temples of the first, second, and third order.

No. 167. Visconti calls this a fragment of a decree of a city, of which the name is not found in the remaining part of the inscription. It is, however, probable that the monument belonged to the Athenians. It is remarkable for the antient characters which it presents, and it appears to relate to a treaty with some other nations †. Osann refers this inscription to a date previous to the breaking out of the Peloponnesian war ‡.

No. 172. A fragment of a decree; the beginning is wanting, and what remains is much mutilated §. At the conclusion it is ordained that the people of Hierapytna in Crete shall affix to it the public seal ||.

No. 187. A fragment of a Greek inscription. A

* See the first oration of Andocides, *Orat. Græc. præstantiss. Antiphontis, Andocidis, et Isæi, Orat. xxx. 8vo. Hanov. 1619, p. 213.*

† Visconti, *Mem. p. 151.* See also Pococke, *Inscript. Antiq. p. 52, No. xlii.*

‡ Osann, *Sylog. i. pp. 11, 12.* See also Boeckh, *vol. i. p. 113.* In the old arrangement of the Elgin collection, this marble stood as No. 286.

§ Old arrangement No. 157. || See Boeckh, *vol. i. p. 253.*

decree of the people of Athens in honour of Hosa-charas the son of Agathon, a Macedonian *. This decree was passed in the archonship of Nicodorus, in the third year of the 116th Olympiad †.

No. 203. A decree of the people of Tenos, in honour of Ammonius their benefactor. This decree is directed to be engraved on marble, and affixed in the temple of Neptune and Amphitrite ‡. Strabo and Tacitus mention a celebrated temple, dedicated to Neptune in this island, and it is highly probable that the same temple was dedicated to Amphitrite as well as to Neptune §.

No. 205. An imperfect fragment of a decree ||.

No. 225. Imperfect fragment of a decree ¶. The first words which remain are *Υπευθυνοι εστωσαν* : *let them be responsible* **.

No. 226. A fragment. It is the latter part of a decree in honour of a person who had deserved well of some particular city ††. It is directed, as in the inscription No. 203, that the decree shall be engraved on marble and placed in the temple of Neptune and Amphitrite. Visconti thought this inscription referred to the city of Corinth, but the late Mr. Combe and Boeckh have both referred it to Tenos ††.

No. 235. A fragment of a decree made by a society which is distinguished by a number of epithets, among which are two derived from the names of Hadrian and Antoninus §§. The society appears to have been formed of musicians, and the decree to

* Old arrangement No. 280.

† Osann, Syllog. p. 112. Boeckh, vol. i. p. 143.

‡ Old arrangement No. 231. This inscription is copied in Dodwell's Tour in Greece, vol. ii. p. 518.

§ Neptune and his symbols frequently occur upon the coins of Tenos.

|| Old No. 178. See Osann, p. 115.

** See Osann, Syll. p. 90.

†† Compare Boeckh, vol. ii. p. 253.

¶ Old No. 180.

†† Old No. 230.

§§ Old No. 161.

have been passed in honour of Bacchus and Antoninus Pius. A patera is represented upon the upper part of this marble *.

No. 287. A fragment. The beginning of a decree †.

No. 294. A mutilated inscription: believed to be an Attic decree relating to the celebration of the greater Eleusinian Mysteries ‡. Osann considers it of a date later than the archonship of Euclid §.

No. 347. A fragment of a decree of the Athenians, engraved upon a large piece of marble, in honour of Spartocus IV. the son of Eumelus king of Bosphorus ||. It is ordained in this decree that it shall be fixed up in the Acropolis ¶. The marble was taken from the pavement of a Turkish Mosque, where it had been much rubbed by the feet of persons who entered.

No. 350. A mutilated fragment of a decree, in which the name of Theotimos occurs **.

No. 362. A fragment of a decree of the people of Tenos, in honour of some benefactor, whose name is not preserved on the marble ††.

No. 363. A fragment of a public act, relating to the people of Athens and Myrina ‡‡.

No. 364. A fragment of a public act, or decree, of the Athenians. It consists of twenty-one imperfect lines, and seems to relate to the repair of the pavements and roads in the neighbourhood of Athens §§.

* Synopsis of the Cont. of Brit. Mus. 27th edit. p. 198.

† In the old arrangement No. 185. See Boeckh, vol. i. p. 161.

‡ Old arrangement No. 192.

§ Osann, Syll. i. p. 91. See also Boeckh, vol. i. p. 160.

|| Old arrangement No. 281.

¶ See Osann, i. p. 119-135. Boeckh, vol. i. p. 145.

** Old arrangement No. 195. See Boeckh, vol. i. p. 136.

†† Old arrangement No. 232. See Osann, Syll. i. p. 165.
Boeckh, vol. ii. p. 254.

‡‡ Old arrangement No. 234.

§§ Old No. 233.

Visconti says it contains some peculiarities very interesting to literature, and several new words*. Osann and Boeckh have commented largely on this inscription†.

No. 370. A mutilated fragment of a decree of the senate in praise of some citizen of Athens, whose name is lost. The name of the scribe Eudramon remains‡. Osann and Boeckh differ much in their interpretation of this fragment§.

No. 378. A Greek inscription engraved on two sides of a piece of marble. It is a decree of the general council of the Bœotians||, ordaining the election of three extraordinary magistrates, who, in concert with the ordinary magistrates, were to take charge of the recasting some articles of gold and silver belonging to the temple of Amphiaraus, and which had been injured by the effects of time, as well as of that of several pieces of money which had been consecrated in the same temple, making out of the whole a new service of plate, and repairing such of the antient plate as required it. The manner of proceeding legally in the execution of the decree is appointed, and it is enjoined that all the articles of which the recasting is ordained shall be weighed, described, and registered on a table of marble, with the names and countries of the donors. In fact, the back of the same tablet presents us with the catalogue of the plate thus recast, and with all the details described by the decree of the Bœotians. This inscription was brought from Caluno, three leagues from Oropus, and the same distance from Marathon. Visconti intended publishing a separate memoir on this

* Visconti, Mem. p. 173.

† Osann, Syll. p. 105. Boeckh, vol. i. p. 287.

‡ Old arrangement No. 196.

§ Osann, Syll. p. 93. Boeckh, vol. i. p. 120.

|| Old arrangement No. 302.

inscription also; he considered it as belonging to the age of the successors of Alexander, and that it could not be of later date than the year 171 B. C., the period at which the general council of the Boeotians was dissolved by the Romans*.

No. 386. Fragment of a decree†. It was brought from a cottage near the gymnasium of Ptolemy‡.

VOTIVE INSCRIPTIONS.

Nos. 174, 202, 298, 374, 381.

No. 174. A votive Greek inscription dedicated by some mariners as a mark of their gratitude to Apollo of Tarsus. Boeckh considers this inscription to be of a date not earlier than the first century before the Christian era§. It was numbered in the old arrangement as 223.

No. 202. A votive Greek inscription of Gorgias, the son of Lyciscus, the gymnasiarch. Numbered 224 in the old arrangement.

No. 298. A votive monument with two Greek verses, signifying that one Orarius (*Ορπιος*) had dedicated some lamps which he had won in the games to Mercury and Hercules. A bas-relief above, which represented the two divinities here mentioned, is almost entirely destroyed; only the feet of one figure remaining. Visconti's restoration of the two lines|| is less happy than Boeckh's¶.

No. 374. A votive Greek inscription of Antisthenes, priest of Pandion, of the Pandionic tribe: he

* Visconti, Mem. pp. 153, 154. See this marble in Boeckh, vol. i. p. 747.

† Old arrangement No. 181.

‡ See Boeckh, vol. i. p. 155.

§ Boeckh, i. 474.

|| Memoir, &c. p. 151.

¶ Corpus Inscr. Gr. vol. i. p. 363. This marble was numbered 218 in the old arrangement.

was the son of Antiphates. This marble was published by Dr. Chandler*. In the old arrangement it was numbered 86.

No. 381. A Greek inscription which Visconti considered to be in the Doric, but Boeckh in the Orchomenian dialect. It is a dedication to Bacchus. "Aleuas the son of Nikon, and Caphisodorus the son of Aglaophædas, choragi in the chorusses of men, have dedicated (this offering) to Bacchus in the archonship of Athanias: Clinias being the flute-player, and Craton the singer†."

SEPOLCHRAL STELÆ OR COLUMNS.

Nos. 123, 175, 181, 183, 184, 191, 201, 208, 222, 228, 229, 258, 259, 266, 271, 286, 290, 295, 317, 328, 331, 351, 372, 373, 384.

Pausanias, in his Attica, chap. xxix., mentions sepulchral *stelæ* of this description, which, he says, contained the name of the person and the *demos* or township to which he belonged. Dodwell informs us they are common all over Greece, and are sometimes without any inscription, and with no other ornament than a patera or a vase. Colonel Leake says, the sepulchral *stelæ*, when square, were ornamented with mouldings, and when round, generally terminated in a rounded or peaked top. By a decree of Demetrius Phalereus they were not to be more than three cubits high‡. The *stelæ* and the mound of earth, on which we may presume the *stelæ* were placed, are mentioned by Homer§ as the "fit honours of the dead."

* Inscr. Antiq. P. ii. p. 147. See also Osann, Syll. p. 97.

† See Boeckh, vol. i. pp. 761, 762.

‡ Cicer. de Leg. lib. ii. c. 26. See Leake, Topogr. of Athens, p. 291.

§ Il. lib. xvi. v. 457.

The first of these stelæ, or columns, in the Elgin collection, is No. 123; a sepulchral column, inscribed with the name of Anaxicrates, an Athenian, the son of Dexiochus: beneath the inscription is the representation of a sepulchral urn in low relief*. Osann refers this inscription to Anaxicrates, who was archon of Athens in the second year of the 125th Olympiad, 279 B. C. †. Boeckh thinks it belongs to neither of the two persons of that name who were archons of that city ‡.

No. 175. Sepulchral column of Aristeides, the son of Lysimachus, a native of Estiæa§. Visconti says, "This monument does not belong to the celebrated Aristides, the son of Lysimachus, surnamed the Just. Aristides the Just was not of the township of Estiæa, but of that of Alopecæ||. Besides, the characters are of a less antient date. The name of the township Estiæa is however remarkable, because it is of rare occurrence. This monument determines its orthography. It has sometimes been called Istiæa¶." But this Aristeides may be a son of Lysimachus, and a grandson of Aristeides the Just. The Athenians dispossessed the people of Estiæa of their lands (B. C. 445), and divided them among Athenian citizens (Thucyd. i. 114). We also know from Demosthenes (Leptines, chap. 24) that Lysimachus, the son of Aristeides, received 200 plethra of land in Eubœa, and most probably in the district of Estiæa, which might be the birth-place of his son Aristeides.

No. 181. A sepulchral column, bearing an inscription to the memory of Theodotus, the son of

* Old arrangement No. 240.

† Osann, Syll. p. 91.

‡ Boeckh, vol. i. p. 517.

§ Old arrangement No. 305*.

|| Plutarch, Aristid. § i.

¶ Visconti, Mem. p. 171. Osann, Syll. p. 97, comments on this inscription. See also Boeckh, vol. i. p. 500.

Diodorus, a native of Antioch*. What Antioch this was, it is difficult to guess; Stephanus Byzantinus enumerates no fewer than ten cities of this name†.

No. 183. A sepulchral cippus, or column, inscribed with the name of Socrates, the son of Socrates of Ancyra, a city of Galatia‡.

No. 184. Sepulchral column of Menestratus, the son of Thoracides, a native of Corinth§.

No. 191. A fragment of a fleuron ornament. It formed the summit of a sepulchral stele. No part of the inscription remains.

No. 201. A small sepulchral column bearing the name of Thalia, the daughter of Callistratus of Aex-one (*Aἰξωνεύς*)||: another column for a son of Callistratus will be noticed hereafter.

No. 208. Sepulchral column of Myster, a native of Miletus, daughter of Dionysius, and wife of Raton of Thria¶. Visconti observes that the name of this Athenian township is engraved in a doubtful manner, and that instead of *Thriasiou*, the characters seem to make *Theasiou*** . But the word is *Thriasiou* (ΘΡΙΑΣΙΟΥ) clearly enough, as any one may see by a careful inspection. Thria was a demos belonging to the tribe Oeneis.

No. 222. Sepulchral column of Botrichus, son of Euphanus, a native of Heraclea††. Stephanus Byzantinus enumerates twenty-three different towns which bore this name‡‡.

No. 228. Sepulchral column to the memory of Biotus, the son of Philoxenus, a native of Diradium§§.

* Old arrangement No. 225.

† See Osann, p. 96. Boeckh, vol. i. p. 520.

‡ Old No. 164. See Osann, p. 105.

§ Old No. 168. See Osann, p. 105. Boeckh, vol. i. p. 254.

|| Old No. 149. Osann, p. 98. Boeckh, vol. i. p. 493.

¶ Old No. 111. ** Visconti, Mem. p. 170.

†† Old No. 278. ‡‡ See Osann, p. 97. Boeckh, vol. i. p. 522.

§§ Old No. 275. See Boeckh, vol. i. p. 499.

Boeckh, vol. i. p. 347, compares another inscription with this, in which the name of *Biottus* occurs.

No. 239. A sepulchral stele, on the front of which is a bas-relief representing a man clothed in a tunic*. An inscription above records the name of *Erasippus*, the son of *Callinicus*, a native of *Oeum* in *Attica*, as Mr. Combe interpreted the inscription. *Visconti*, *Osann*, and *Boeckh* read *Crioa*, one of the *demi* of the tribe *Antiochis* †.

No. 258. The upper part or fleuron of a sepulchral stele, inscribed to the memories of *Asclepiodorus* the son of *Thrason*, and of *Epicydes* the son of *Asclepiodorus*, natives of *Olynthus* in *Macedonia* ‡. This fragment is let into the wall. See the wood-cut in p. 152.

No. 259. The upper part of another stele let into the wall §. It bears the name of *Euphrosynus* in large characters.

No. 266. A sepulchral stele, also let into the wall ||. It bears an inscription to the memory of *Aristophosa*, the mother of *Amphenor*; to that of *Thymilus*; to *Naclus*, the son of *Thymilus*; to *Timocrates*, the son of *Amphenor*; and to the memory of *Thrasycles* ¶. *Visconti* calls this "a very antient sepulchral inscription, remarkable for several palæographic or singular forms. The word *vios, son*," he says, "is here twice written without the second vowel of the diphthong, *ios*, an orthography of which the examples are very rare **."

No. 271. Fragment of a column, on which we

* Old arrangement No. 212.

† Compare *Visconti*, Mem. p. 144. *Osann*, p. 76. *Boeckh*, vol. i. p. 503.

‡ Old No. 169. The first *Asclepiodorus* is written with a double *sigma*. See *Osann*, Syll. p. 96. *Boeckh*, vol. i. p. 525.

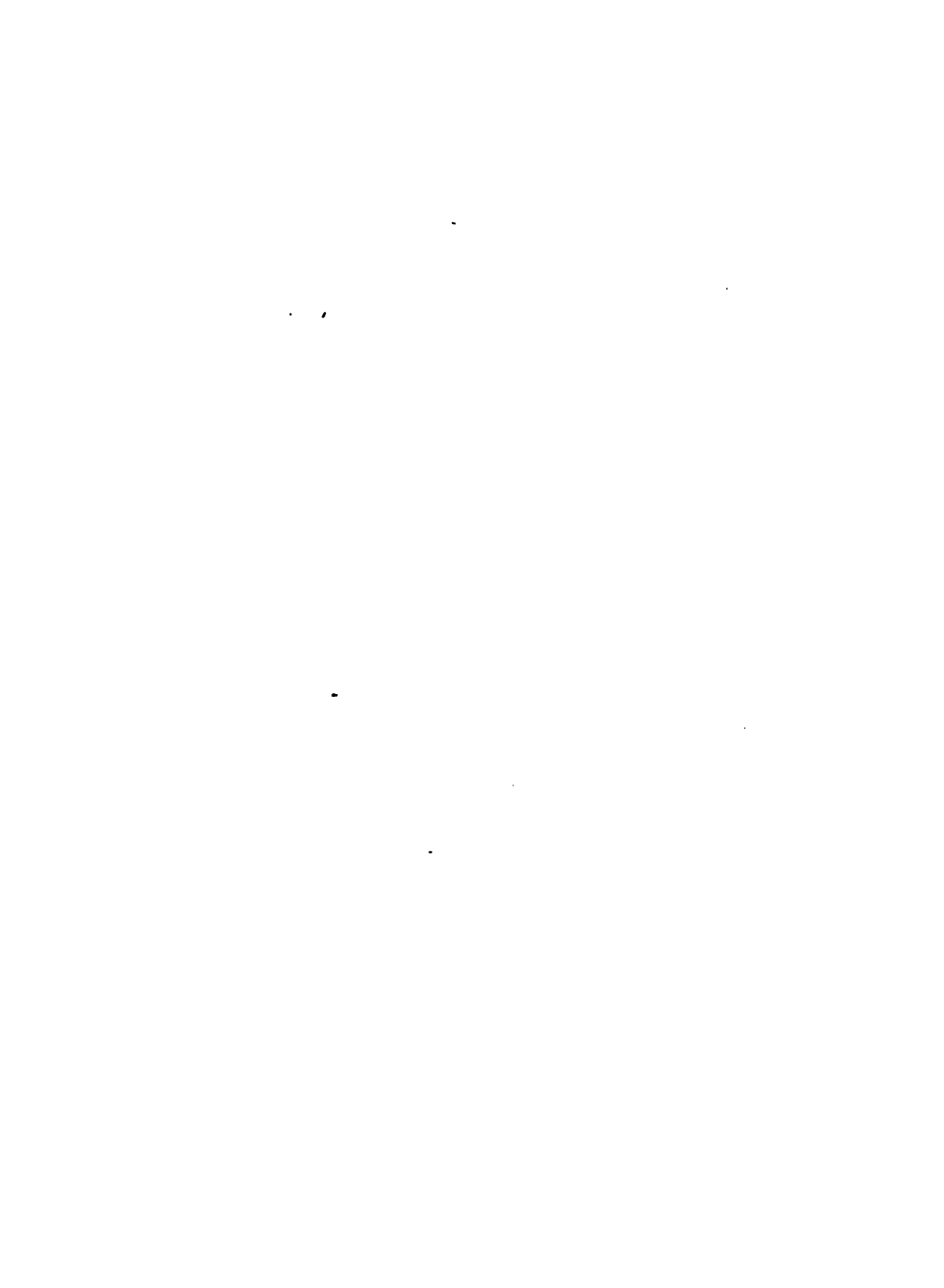
§ Old No. 155. See *Boeckh*, vol. i. p. 536.

|| Old No. 214.

¶ See *Osann*, p. 91. *Boeckh*, vol. i. p. 532.

** Mem. of the Sculptures, &c. p. 160.





read an inscription, partly in verse and partly in prose*. "It results, from the portion which remains," says Visconti, "that the column supported the statue of an Athenian named Piso, who was of the equestrian order, and had been the eponymus or titular archon at Athens, giving his name to the year. The little statue was consecrated to Æsculapius, and Piso was represented with a torch in his hand, as we see in some other votive figures. This monument is of the age of the Roman emperors†."

No. 286. The upper part of a very small sepulchral column, to the memory of Simon, son of Aristodemus, a native of Halæ in Attica‡.

No. 290. The upper part of a stele let into the wall, ornamented with leaves and flowers. It bears the name of Chabrias; but the second word, which was probably the name of his town, has four letters only remaining. Below the inscription two double-lined pateræ are represented§. See the cut in p. 152.

No. 295. A fragment of a stele, from the upper part of which a bas-relief appears to have been broken away. It bears the name of Hieroclea, the daughter of Leucius, followed by the word *χαίρε*, *farewell*||. It was found in the neighbourhood of Sigeum, near the tumulus which is called Achilles' tomb¶.

No. 317. A round sepulchral column, inscribed with the name of Callimachus, the son of Callistratus, a native of the demos or township Aexone**.

No. 328. A sepulchral stele of similar form with the preceding. It is to the memory of Callis, the daughter of Strato, a native of Gargettus††.

* Old No. 197. † Visconti, *Memoir*, &c. p. 159.

‡ Old No. 217. Boeckh, vol. i. p. 494.

§ Old No. 226. See Boeckh, vol. i. p. 526.

|| Old No. 218. ¶¶ See Walpole's *Memoirs*, vol. i. p. 100.

** Old No. 209. See Osann, p. 98. Boeckh, vol. i. p. 493.

†† Old No. 203. Boeckh, vol. i. p. 498.

No. 331. A fragment of a sepulchral stele, upon the upper part of which a butterfly is represented resting upon some fruit*. It records the name of Musonia†.

No. 351. A sepulchral stele, the top ornamented with a fleuron, bearing the names, Hippocrates, Baucis. It is let into the wall‡. See the wood-cut, p. 152.

No. 372. A sepulchral stele, with a Greek inscription, consisting of four lines and a half, part of which is written in prose and part in verse. It informs us that the monument was erected by a mother to the memory of her two sons, Diitrephes and Pericles, the former of whom was a soldier of Parium (ΠΑΡΙΗΝΟΣ ΣΤΡΑΤΙΟΤΗΣ); and also to the memory of her daughter, whose name was Agneia, and that of her brother, Demophoon, who was likewise a soldier of Parium§. The editor of Visconti's Methodical Catalogue of the Elgin Inscriptions|| gives the following translation of the epigram which follows the words in prose:

"To Pericles, a wretched mother's care,
And to Diitrephes, erects this tomb;
Here too her daughter and her brother share,
Agnes and Demophon, the common doom."

No. 373. A sepulchral stele, let into the wall¶. A bas-relief in front, the lower part of which is broken away, represents two females joining hands, one of whom is seated and veiled, the other standing. Between these appears an old man, clothed in a tunic, standing in a pensive attitude. Above the figures are the names Xeno, Ermodorus, Cleo.

* Old arrangement No. 150.

† Boeckh, vol. i. p. 499, from a comparison of this with another inscription, conjectures Musonia to have been the daughter of some person belonging to Gargettus, a fragment of whose name also appears upon this stele. See No. 328.

‡ Old No. 175. See Osann, p. 118. Boeckh, vol. i. p. 538.

§ Old No. 172. || Memoir, &c. p. 143. ¶ Old No. 229.

No. 384. Another sepulchral stele, inserted in the wall*, upon the front of which is a bas-relief representing an equestrian figure followed by an attendant on foot†. The inscription, which is above the figures, consists of three verses, of which the second is a pentameter, and the two others hexameters; they record the name of the deceased, Aristocles, the son of Menon, a native of Piræus. Stuart, in the third volume of his *Antiquities of Athens*, p. 56, has engraved this stele as a vignette. He found it in the school near the Megala Panagia.

Beside these, in the court-yard of the British Museum, partly sheltered by the colonnade, is a large sepulchral stele, inscribed to the memory of Thraso, the son of Thrasyphon, of Cicynna: Θρασων Θρασυφωντος Κικυννευς.

SEPOLCHRAL INSCRIPTIONS.

Nos. 236, 274, 345, 348, 366, 369.

No. 236. A Greek sepulchral inscription for a young man of the name of Plutarch, who died in Italy, at a distance from his native country. It is in six elegiac verses‡.

No. 274. A Greek sepulchral inscription, engraved on a piece of an entablature. The first two lines are in prose, followed by an epitaph in sixteen elegiac verses. The name of the deceased was Publius Aelius Phædrus, son of Pistoteles, of Sunium. His father was distinguished by the office of Exeges, expounder of the sacred laws, and by other honourable titles: the father of Cecropia, his mother,

* Old arrangement No. 213.

† See Stuart, vol. iii. p. 56. Chandl. Inscr. Antiq. P. ii. p. 69, who says of it, "Olim in muro scholæ prope Megaliæ Panagiæ."

‡ See Boeckh, vol. i. p. 541.

was Athenion of Phalerum, *Periegetes* for life, probably leader of the sacred processions*. The inscription states that his death was followed by the universal regret of the Athenians, on account of his youth, learning, wisdom, and personal accomplishments. Visconti has given a translation of this epitaph. The marble was numbered, in the old arrangement, 153†.

No. 345. A funeral inscription to the memory of Polyllus; it consists of one line in prose, and two in verse. The line in prose gives only the name and titles of Polyllus, and the verses intimate that Polys-tratus had erected a statue to the deceased, and had placed it under the protection of Minerva; the marble on which this inscription is cut formed a part of the base on which the statue stood‡.

No. 348. An antient Greek inscription, which served as an epitaph on the tomb of the Athenian warriors killed at Potidæa§. This inscription, which originally consisted of twelve elegiac verses, has suffered considerable injury. Visconti has printed a memoir on this epigram, which was read to the Class of History and Antient Literature of the Royal Institute of France, in the month of September, 1815. The battle in which the Athenians lost their lives was fought under the walls of Potidæa in the year 432 B. C. ||

"This action, of which the time is fixed with the greatest precision by Thucydides himself, as having been the fifth month of the magistracy of the archon eponymus of Athens, Pythodorus, is found minutely described in the first book of this historian, chaps. 62 and 63. Aristeas, the son of Adimantus, a distin-

* Visconti, *Memoir*, &c. p. 168.

† Of this inscription, see Boeckh, vol. i. p. 513.

‡ Compare Visconti, *Mem.* p. 172. § Old No. 290.

|| Corsini, *Fasti Attici*, vol. i. p. 95; vol. iii. p. 227.

guished citizen of Corinth, had brought a considerable force from the Peloponnesus, in order to defend the Corinthian colony of Pallene (Potidæa) against the Athenians, who, commanded by Callias, the son of Calliades, endeavoured to force it to detach itself from the interests of the mother country. Aristeas proposed to place between two fires, according to the modern expression, the Athenian army, which was encamped between Potidæa and Olynthus. When this army advanced towards the city, and Aristeas marched to meet it, the Macedonians in alliance with the Corinthians were to make a sortie from Olynthus, and attack the Athenians in the rear. Callias, who had foreseen this stratagem, took his measures to frustrate its effect: he left behind him some Macedonian troops who took a different part in the war, in order to oppose such of their countrymen as might march from Olynthus; he attacked the Potidæans and the Corinthians, defeated them, notwithstanding the valour and the first success of Aristeas, and forced them to retire with loss, and to shut themselves up within the walls of their city, which, after a siege of about two years, was obliged to surrender*. Callias, though victorious, lost his life on the field of battle, and a hundred and fifty Athenians perished with him. Diodorus Siculus † calls it *μαχην περιφανη, an illustrious battle*‡."

Visconti took great pains to restore this inscription, which was discovered in the Ceramicus. His English editor gives the sense of the part of the epigram which remains tolerably perfect, as nearly this:

Their souls high heaven received: their bodies gained,
In Potidæa's plains, this hallowed tomb.
Their foes unnumbered fell: a few remained,
Saved by their ramparts from the general doom.

* Thucydides, lib. ii. § 70.

† Lib. xii. § 37.

‡ Visconti's Memoir, p. 180-182.

The victor city mourns her heroes slain,
 Foremost in fight, they for her glory died.
 'Tis yours, ye sons of Athens, to sustain,
 By martial deeds like theirs, your country's pride*.

Thiersch's restoration of this inscription in the modern Greek character is here presented, for the use of such readers as may desire to compare it with the original. The brackets show the words which Thiersch has supplied.

Ἀθάναι[ον κλῖος οἶδε φίλη πειρὶ πατρὶδι θύειαι
 σημαίνειν [τ' ἀρετὴν ἱμῖνοι σφιστίην,
 καὶ προγόνω[ν τὸν θυμὸν ἐνὶ στήθεσσι φέροντας
 νίκην εὐπρόκλητον[μαρτυράμενοι πάβιλον.
 αἰθὴρ μὲν ψυχὰς ἐπιδίξατο, σῶ[ματα δὲ χθόν']
 τῶνδ' Ποσειδάϊας δ' ἀμφὶ πύλας ἱ[στῆσαν].
 ἰχθῶν δ' οἱ μὲν ἔχουσι τάφου μέρος, οἱ [δὲ φερόντας]
 σῆχος πιστοτάτην ἱλπίδ' ἔθεντο [βίου.]
 ἄνδρας μὲν πόλις ἦδε ποιεῖ καὶ δ[ῆμος] Ἐριχθίως,
 πρόσθε Ποσειδάϊας οἱ θάνατον ἐμ[μαχίαις],
 παῖδες Ἀθηναίων· ψυχὰς δ' ἀντίρρο[πα θύοντες]
 ἡ[λλ]άξαντ' ἀρετὴν καὶ πατ[ρίδ'] εὐκλ[ίσαν].

This inscription is in many respects a very interesting one. It not only commemorates an historical event which is minutely described by Thucydides, but it is also curious in a palæographical point of view. It only contains one form of the letter *e*, viz. *ε*, which serves both for the short and long *e*. The *Η* is used as a mark of aspiration, and no double letters are employed; ξ, for instance, is represented by χς, and ψ in ψυχὰς by φς. The word ἐλπιδ' is also written ΗΕΛΠΙΔ' with the aspirate, which no doubt was the old form of this word. The *ο* is used both for the *ω* and the *ου* of a later day, and the final *μ* for *ν* when the next word begins within a labial letter.

It consisted of twelve lines, but the stone bears

* A copy of this inscription, with notes and observations, will be found in the Classical Journal, vol. xiv. p. 185. It was separately published by Thiersch, and again, with his further emendations, in the Acta Philol. Monac. tom. ii. fasc. iii. p. 393-431. See Osann, Syll. p. 15. Boeckh, vol. i. p. 300. See also Rose's *Inscr. Græcæ vetustissimæ*, p. 114.

traces of some letters above the inscription, which appear to have formed a line, beginning more to the left side of the stone than the rest. This contained probably some short expression not forming a part of the verses. Of the first four lines no part is legible beyond the place where the bracket commences, and the restoration is of course entirely conjectural. It is easy to see, by referring to the original inscription, that the restoration of the third line (in the part ν τὸν) is not in accordance with the stone. The other parts marked by brackets are also conjectural, though there is hardly a doubt about any part except the word $\epsilon\pi\epsilon\sigma\omicron\nu$. The second letter of this word is entire (and not wanting, as the restoration indicates) and it is a λ: the word then is probably $\epsilon\lambda\alpha\chi\epsilon$, which, notwithstanding some objections that may be made to the δὲ after Ποτειδαίους, is in our opinion the true reading. If $\epsilon\lambda\alpha\chi\epsilon$ is adopted, the stop after τῶνδε should be omitted, or a comma put in its place.

No. 366. A sepulchral Greek inscription of ten verses, of which the first two and the last two are in the elegiac measure, and the rest are hexameters. The inscription is in memory of a young lady of extraordinary beauty named Tryphera, who died at the early age of twenty-five years. In the old Elgin room of the Museum it was numbered 152.

This epitaph was published by Spon in his *Miscell. Eruditæ Antiq.* sect. x.; by Fabretti, in his *Inscriptiones*, p. 322; by Brunck, in his *Analecta*, vol. iii. p. 307; and by Chandler, *P.* ii. p. 67; but by none of them accurately. Visconti and Boeckh* have given correct copies. In the memoir of the former it is thus translated †:

“ Adorn’d of late with flowing locks of gold;
A radiant eye, that beam’d with beauty’s light,
Couch’d gracefully within the eyelid’s fold;
A glowing cheek, a neck of snowy white;

* Boeckh, *Corpus Inscr. Gr.* vol. i. p. 546. † *Memoir*, p. 149.

A lovely mouth, that pour'd a voice refin'd,
 Through vermeil lips, and teeth of ivory bright;
 With each perfection in her form combin'd;
 Lamented Tryphera in endless night
 Here sleeps; Cilicia's daughter, once the pride
 Of brave Eutychides her sire; her life
 Five lustres only saw; the virtuous wife
 Of Hermeros; he, of Erinne born,
 And Aristomachus, in grief forlorn,
 Has raised this marble to his virgin bride."

No. 369. The fragment of a sepulchral inscription*. Visconti says the first words are *Θυγατρος οὐ κλαυσης φθιμενης*, "A daughter's fate lament not:" and adds, the name of the woman is wanting. Visconti's Greek reading, it will be observed, is quite inadmissible. Osann and Boeckh read *Κλει[τοῦ πατρὸς μὴ κλαυσης φθιμέ[νου μόρον, νῆτ.*

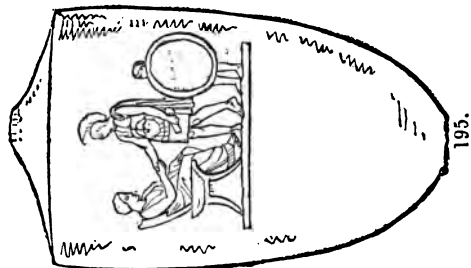
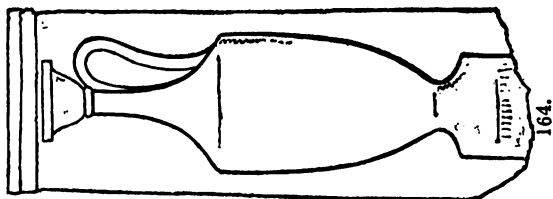
SEPULCHRAL URNS.

Nos. 122, 124, 132, 182, 188, 192, 195, 199, 230,
 263, 275.

The custom of placing vases with the dead was of very antient date. It is mentioned by Homer. In the tomb of Patroclus was a vase containing honey, and another containing ointment. Dodwell, in his *Tour through Greece*, says, the vases found in tombs may be divided into classes. The *Dionysia*, he adds, which are distinguished by their subjects, were placed in the sepulchres of those who were initiated in the mysteries of Bacchus. Vases, the subjects of which relate to gymnastic exercises, were probably those which had been presented to victors in the games. Dodwell has described a most singular and interesting one of this kind, which was found in a sepulchre at Athens, near the gate Dipylon, with an inscription

* Old arrangement No. 191.

† Osann, *Syll.* p. 179. Boeckh, *vol. i.* p. 549.



upon it which showed that it was an *athlon*, or prize-vase, probably gained by the person in whose tomb it was deposited*.

The vases of the Elgin collection, however, contain no specimen of either of the classes here described. They are simply commemorative of persons whose history and actions are unknown. They are enumerated here in the order in which they stand in the Elgin room.

No. 122. A sepulchral solid urn, having three figures on the front, in bas-relief. The first of these is a warrior with a helmet and a shield, who is joining hands with an elderly man dressed in a long tunic; the third figure is a female. There is an inscription underneath the figures, but too mutilated to be deciphered†. Boeckh has copied as many letters as he could read of it; but without assigning any sense‡.

No. 124. A solid monumental urn, inscribed on both sides with the name of Phædimus of Naucratis§. See p. 164.

No. 132. A solid monumental urn, with a bas-relief in front, which represents a female sitting, whose right hand is joined in that of a man who stands before her||. See wood-cut, p. 164.

No. 182. Another sepulchral solid urn, on the front of which is a bas-relief consisting of three figures, one of which is a female seated; the others, a male and female, stand opposite. The inscription presents us with the names of the persons represented; Archagora, Pithillis, and Polystratus¶. See p. 165.

* Dodwell, *Tour through Greece*, vol. i. pp. 452, 454, 455. See also this and other similar prize vases, more fully illustrated by the Chevalier Brøndsted in the first part of the second volume of *Transactions of the Royal Society of Literature*.

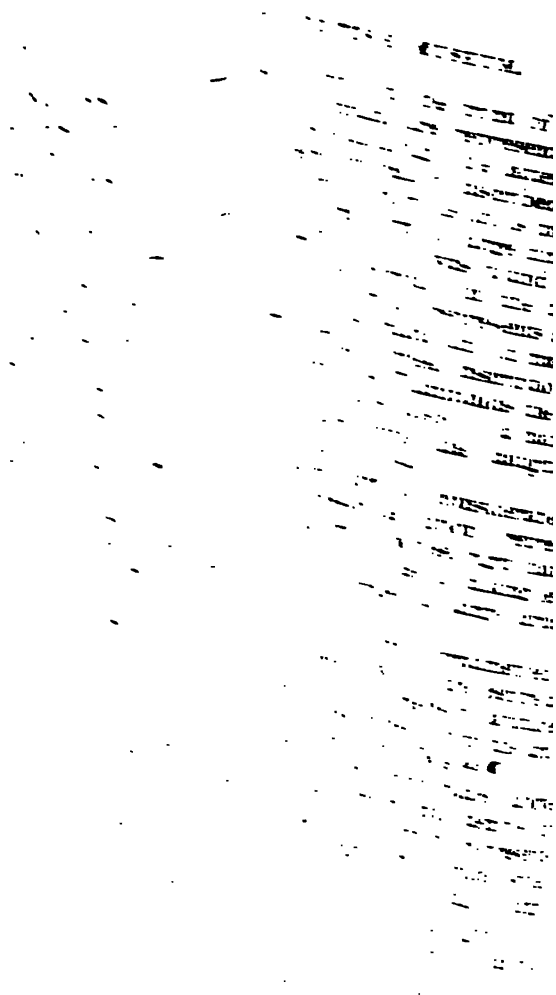
† Old No. 167.

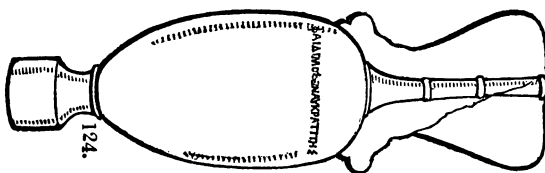
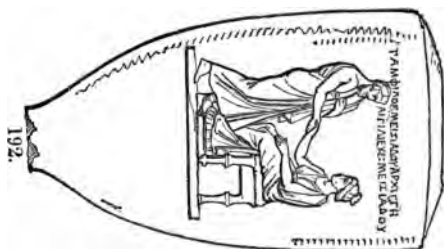
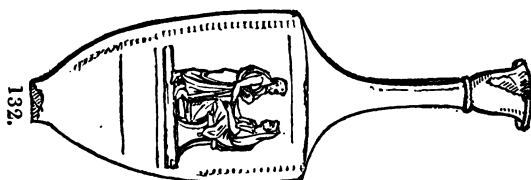
‡ *Corpus Inscr. Græc.* vol. i. p. 552.

§ Old No. 51, of Room xiv.

|| *Ibid.* No. 50.

¶ Old No. 274. Dodwell, vol. i. p. 455, has given a wood-cut of this urn.





No. 188. A solid urn, on the front of which two figures, a man and a woman; are represented joining hands. The former is standing, the latter is seated. The names of both were probably inscribed upon the urn, but that of the woman only, *Add*; is preserved*.

No. 192. A solid funeral urn of large dimensions: 2 feet 8½ inches in height †. It was found amongst the ruins of the Corinthian portico in the bazar at Athens ‡. The bas-relief in front represents a female figure seated, holding by the hand an old man, who is standing before her. The Greek inscription gives the names of both: the man is Pamphilus the son of Meliades, who is called "Αρχιλευς," a native of Ægilia: the woman is Archippe the daughter of Meliades §. See wood-cut, p. 164.

No. 195. A solid funeral urn of considerable size without inscription. The bas-relief upon it represents a female figure seated; a warrior, whose right hand is joined in hers, stands before her, as if taking leave. A boy behind the warrior carries a large circular shield ||. See wood-cut, p. 161.

No. 199. A hollow cinerary urn, ornamented in front with four standing figures; two in the centre are joining hands, the other two are in pensive attitudes. The names of the figures are inscribed upon the urn; they are Mys, Philia, Metrodora, and Meles ¶.

No. 230. A solid sepulchral urn, now placed above the capital of an Ionic column from the temple of Venus at Daphne. A bas-relief in front represents five figures, executed in a singularly rude style. The first of these figures is a boy carrying a large

* Old arrangement No. 110.

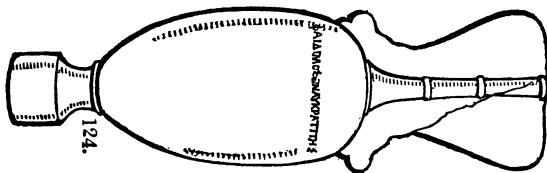
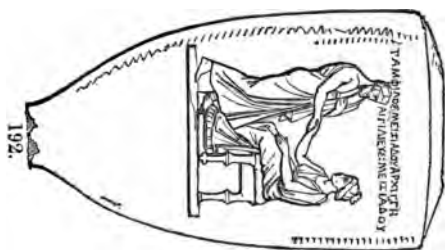
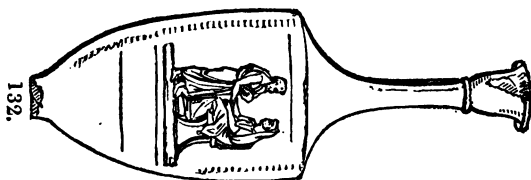
† Old No. 237.

‡ Stuart engraved this urn as a vignette, at the end of the fifth chapter of his first volume.

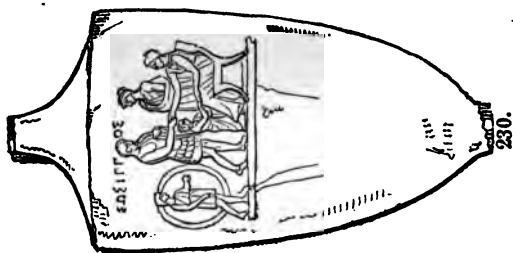
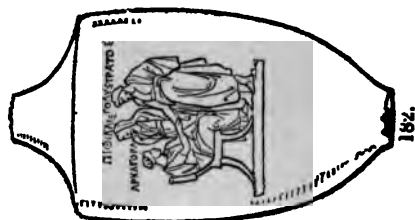
§ See Osann, Syll. p. 118. Boeckh, vol. i. p. 491.

|| Old No. 228.

¶ Old No. 148. See Boeckh, vol. i. p. 540.







circular shield, the second is a warrior joining hands with a third person, who is seated before him: the group is completed by the introduction of a child, and of a female whose attitude evinces a dejected state of mind. Over the warrior is the name of Sosippus, in Greek letters *. See wood-cut, p. 165.

No. 263. A sepulchral solid urn, ornamented with reeds, and inscribed with the name of Timophon, the son of Timostratus, and a native of Anagyrus, whose inhabitants were of the tribe Eretheis †.

No. 275. A fragment of a cinerary urn, on which are represented four figures in bas-relief. The two* central figures are joining hands, and their names are inscribed above in Greek characters, Demostrate and Callisto. Two other figures are standing by the side of these, in a pensive attitude ‡. See the wood-cut, p. 165.

MUTILATED INSCRIPTIONS AND FRAGMENTS WHICH
HAVE NO PLACE UNDER ANY OF THE PRECEDING
HEADS.

Nos. 163, 234, 237, 270, 272, 284, 288, 291, 296,
299, 382, 385.

Shattered fragments, bearing a word or two, or perhaps but a few letters, may be thought hardly worth the trouble of bringing from Greece, or of insertion in this volume. But fragments of antient inscriptions, however small, are calculated to have their use. Some occasionally establish or corroborate

* Old arrangement No. 239. Dodwell has given a representation of this vase in his *Tour through Greece*, vol. i. p. 455. See also Boeckh, vol. i. p. 546.

† Old No. 163. See Boeckh, vol. i. p. 495.

‡ Old No. 104.

CHAPTER X.

SPECIMENS OF ARCHITECTURE, THE LOCALITIES OF
WHICH HAVE NOT BEEN PRESERVED.

Nos. 120, 170, 232, 233, 260, 265, 268, 297, 318,
329, 365, 367.

No. 120. Part of the capital of an Ionic column*.

No. 170. A capital of an Ionic pilaster†.

No. 232. The upper part of the shaft of a small
Ionic column‡.

No. 233. The capital of a Corinthian column§.

No. 260. A piece of a Doric entablature, originally
painted||.

No. 265. A piece of the shaft of a small Ionic
column, the lower part of which is fluted and reeded¶.
No. 232 is believed to be remainder of the shaft.

No. 268. A fragment of the capital of a Corinthian
column. It is ornamented with the leaves of the
laurel and acanthus**.

No. 297. A small tile, in terra-cotta, which has
been used to cover the joints of the larger tiles. The
front is enriched with a fleuron, and is also inscribed
with the name of the maker Athenæust††.

No. 318, 329. The bases of two columns brought
from the plain of Troy‡‡.

No. 365, 367. Architectural fragments which have
formed the ornaments of a roof§§.

An Ionic shaft, some capitals, and a few other
architectural remains belonging to the Elgin col-
lection, are deposited with a large sepulchral stele
already described, beneath the colonnade, in the

* Old arrangement No. 306*.

† Old No. 174.

‡ Old No. 310.

§ Old No. 308*.

|| Old No. 154.

¶ Old No. 297.

** Old No. 102.

†† Old No. 113.

‡‡ Old No. 210, 204.

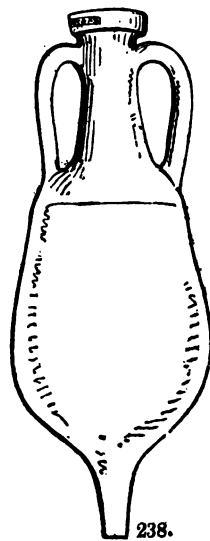
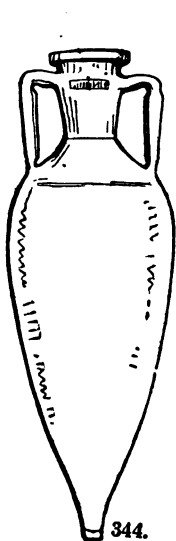
§§ Old No. 243, 254.

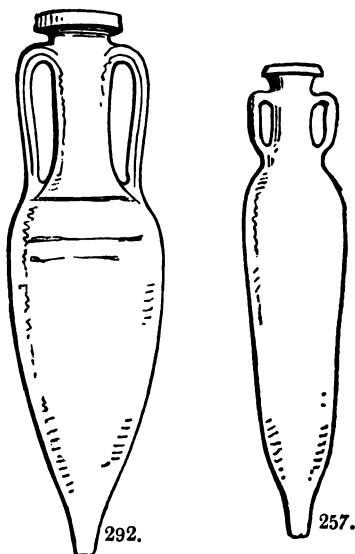
court-yard of the Museum. One of these is a block from the exterior range of the cornice of the Parthenon.

AMPHORÆ.

Nos. 238, 257, 292, 344.

Earthen amphoræ, differing as to form and capacity, from two and a half to three feet in height, each with two upright handles, from which the name of amphora is derived. The bodies of these amphoræ taper toward the bottom, and as they all end in a blunt point they could of course only be kept upright by being let into circular stands, or inserted into soft earth or sand. They were used not only for wine, but for other liquids; and we learn from Homer, whose





mention of them* shows the high antiquity of their use, that they sometimes contained oil, and sometimes honey. The usual measure of the attic amphora was two Roman urnæ, or eight gallons. The Roman amphora measured three urnæ.

The amphora is seen upon some of the coins of the island of Chios. And a faun is represented carrying one upon his shoulder, in a terra-cotta bas-relief in the vestibule to the Townley Gallery.

STATUES AND OTHER FRAGMENTS IN THE ELGIN ROOM
NOT BELONGING TO THE ELGIN COLLECTION.

Nos. 113, 325, 300, 326, 336.

These articles are few; but they are of Greek workmanship, and come from Attica: and so far

* Iliad, Ψ. v. 170.

assimilate with the Elgin collection. The two of highest interest are from Rhamnus; one from the reputed temple of Themis, the other from the temple of Nemesis.

Rhamnus, one of the demi, or borough-towns of Attica, was sixty stadia distant from Marathon. A little above the town was the *Hieron*, or sacred enclosure of Nemesis. This enclosure contained two temples, the principal one hexastyle peripteral, and the smaller a temple *in antis*. Although for the sake of distinction the latter is called the temple of Themis, there is no authority for the appellation. The writer of the *Unedited Antiquities of Attica*, fol. 1817, says, "It can scarcely be doubted but that the larger and more costly temple was erected to the divinity to whom the whole enclosure was sacred, and it would be of little importance to ascertain any thing beyond this, but from a conclusion that may perhaps follow illustrative of a circumstance connected with Grecian history. The smaller temple, which is of much earlier construction, was probably the antient temple of the goddess; which, having shared the fate of other sacred edifices, after falling into the hands of the Persians, was left to decay; the Athenians permitting no temple that had been ruined by the barbarians to be repaired, but suffered them to remain in the half-burned state in which they left them. See Pausanias, lib. x. c. 35. This supposition will account for the total disregard of symmetry in the positions of the two buildings: the projectors seem to have looked forward to a period when the expected decay of the ruined temple should leave the beautiful successor unencumbered and insulated." p. 42.

In the pronaos of the smaller temple are, or were, two marble chairs; one, as an inscription upon it proved, dedicated to Themis, whence the appellation

of the smaller temple arose: the other dedicated to Nemesis.

No. 113. A female statue without head or arms, part of the left breast gone: it is entirely clothed in drapery*. It was found in 1812, near the doorway, in the smaller temple at Rhamnus; and was presented, with the three succeeding articles, to the British Museum, in 1820, by John P. Gandy Deering, Esq.

No. 325. Part of a colossal head, found in the larger temple at Rhamnus, and supposed to be the head of the memorable statue, which has already, upon Pausanias's authority, been ascribed to Phidias†. The holes are observable upon the crown of the head, by means of which the ornaments of bronze which adorned it were affixed. Other fragments of the statue of Nemesis besides the head were found within the area of the temple. The goddess was originally represented crowned with a diadem on which stags were sculptured, and a small figure of Victory‡.

No. 300. A small bas-relief, imperfect, representing Cybele seated§.

No. 326. The feet and part of the left leg of a male statue of very fine work upon its plinth||.

No. 336. A bas-relief, imperfect, but representing the upper part of two figures, and the head of a third; over whom are the names of Aristodice, Aristarchus, and Athenais, who are called ΣΗΤΙΟΙ, natives of Sestus. It is probably sepulchral¶. It was presented to the Museum in 1785, with several other marbles, by the Dilettanti Society.

* Old arrangement No. 307*.

† Old No. 273.

‡ Whether this was really the work of Phidias has been already discussed in a former page, vol. i. p. 120.

§ Old No. 103.

|| Old No. 107*.

¶ Old No. 236*.

GREEK INSCRIPTIONS IN THE ELGIN ROOM NOT BELONGING TO THE ELGIN COLLECTION.

Nos. 261, 283, 333, 334, 368.

No. 261. A Greek inscription, imperfect at the end, being a contract respecting the letting of some lands by the people of Piræus *. Presented to the Museum in 1785 by the Dilettanti Society.

No. 283. The upper part of a sepulchral stele, inscribed with the name of Eumachus, the son of Eumachus, of Alopece †. Also presented by the Dilettanti Society in 1785.

No. 333. A small fragment of a very antient Greek inscription, written in the boustrophedon manner ‡, which Müller and Boeckh have taken some pains to restore §. It was found fixed in a wall at Athens near the Capuchin Monastery, whence it was obtained by Dr. Chandler, who presented it to the Dilettanti Society; and they in 1785 transferred it to the British Museum. This inscription appears to be a record of the expenses of some building.

No. 334. An imperfect Greek inscription engraved on three sides of a piece of marble, in very antient letters ||. Presented to the Museum by the Dilettanti Society in 1785.

No. 368. A Greek inscription relating to Orq ¶. It was presented to the British Museum in 1820 by John P. Gandy Deering, Esq.

* Old arrangement No. 289. See Boeckh, vol. i. p. 141.

† Old No. 292 *.

‡ Old No. 81 *.

§ See Boeckh, *Corpus Inscript. Gr.* vol. i. p. 23.

|| Old No. 87. See Boeckh, vol. i. p. 105.

¶ Old No. 106 *.

CHAPTER XI.

MARBLES FROM THE TEMPLE OF APOLLO EPICURIUS
AT BASSÆ, NEAR PHIGALEIA IN ARCADIA.

THE bas-reliefs which form the subject of this part of the present volume were discovered in the year 1812, by four gentlemen, in the ruins of a temple situated at a short distance from Paulizza, believed to have been the antient town of Phigaleia in Arcadia*. The antient name of the place where the temple was situated on Mount Cotilium, was Bassæ. Pausanias, who calls this the temple of Apollo Epicurius, says it was built by Ictinus, the architect of the Parthenon, and that in beauty and the accurate juncture of the stones, it was superior to all the temples of Peloponnesus, excepting only that of Tegea. The inhabitants by whom it was built dedicated it to Apollo Epicurius, the Helper or Deliverer, because they believed that god to have relieved their city from the affliction of a pestilence. The temple, as it stands in ruins, is called by the people of the country *στοὶς στύλους*, "The Columns:" it is situated between two high summits on a ridge covered with oak trees, high up the side of Mount Cotilium, amidst scenery of exquisite beauty; and, unlike most of the temples of Greece, stands not east and west, but nearly north

* Pausanias has given a particular account of Phigaleia or Phigalia (*Φιγαλία*, as it is in Bekker's text of Pausanias) in his Arcad. ch. xxxix. xli. Phigalus, the son of Lycaon, was the mythic founder. The Spartans took it in the second year of the 30th Olympiad, B.C. 659, when Miltiades was archon of Athens. The Phigaleians abandoned their city on this occasion, but afterwards retook it by the assistance of the Oresthasians.

and south. Each front had six, and each of the sides fifteen columns, of course reckoning those at the angles twice. Pausanias informs us that the bronze statue of Apollo, twelve feet high, which stood in the cella or inner chapel of this temple, was removed to Megalopolis. The cella was the only part of this temple which had a roof, and that, according to Pausanias, was of stone.

The sculptures which had fallen from the walls of the temple of Phigaleia, where they originally formed the frieze in the interior of the cella, consisted, when found, of twenty-three slabs, 2 feet 1 inch and a quarter high. In length they varied from each other. The shortest measured 2 feet 7 inches and three-quarters, the longest 5 feet 10 inches. The average length of the greater number was 4 feet 5 inches. The full number of the slabs had been twenty-four. The entire length of what was found in the temple is ninety-six feet. Their fall had shattered them into a great number of fragments; but by the patience and perseverance of those by whom they were discovered, the minutest portions were sought for amongst the surrounding rubbish of the temple, and when the whole were replaced they rendered the bas-reliefs so complete that no restoration was necessary to make the subjects intelligible. One piece of the frieze*, which had been obtained from a peasant who resided in the neighbourhood of the temple, was presented to the Museum, in 1816, by John Spencer Stanhope, Esq., and in 1824 two other fragments were added by the Chevalier Brøndsted.

In Hughes's *Travels in Greece*, 8vo. 1830, vol. i. p. 194, we have an interesting extract of a letter from

* It consisted of the upper part of the figure of the Athenian on the left of the tablet in No. 17.

Mr. C. R. Cockerell, one of the discoverers of these marbles, relating to their removal, which took place during his absence on a voyage to Sicily:—

“How much I regret,” he says, “that I was not of that delightful party at Phigaleia, which amounted to above fifteen persons. On the top of Mount Cotylium, whence there is a grand prospect over nearly all Arcadia, they established themselves for three months; building round the temple huts covered with boughs of trees, until they had almost formed a village, which they denominated Francopolis. They had frequently fifty or eighty men at work in the temple, and a band of Arcadian music was constantly playing to entertain this numerous assemblage: when evening put an end to work, dances and songs commenced, lambs were roasted whole on a long wooden spit, and the whole scene, in such a situation, at such an interesting time, when every day some new and beautiful work of the best age of sculpture was brought to light, is hardly to be imagined. Apollo must have wondered at the carousals which disturbed his long repose, and have thought that his glorious days of old were returned.

“The success of our enterprise astonished every one; and in all the circumstances connected with it, good fortune attended us. Just at this time Vely Pasha was removed from his government: we should have been much embarrassed by our agreement with him, which made him proprietor of half the marbles, but he was now very glad to sell us his share; and scarcely were the treasures put on board a vessel, ere the officers of the new Pasha came down to the port with the intent of seizing the whole; but they were then safe*.”

* Representations of the Phigaleian marbles in outline were published at Rome in 1814, ‘Bassorilievi Antichi della Grecia

The Phigaleian marbles were purchased, by order of his Royal Highness the Prince Regent of England, at Zante, in 1814, at the expense of £15,000, increased by a very unfavourable exchange to the sum of £19,000. They were paid for out of the Droits of Admiralty, and ordered to be deposited in the British Museum. The proprietors of these marbles were C. R. Cockerell, Esq., John Foster, Esq., M. Charles Haller de Hallestein, M. Jacques Linkh, and a Prussian gentleman of the name of Gropius. Each of these parties also stipulated for a set of casts from the marbles when the different pieces should be put together. The marbles arrived in England in the autumn of 1815*.

These marbles were repaired, and placed in their former as well as present situation in the Museum under the care and superintendence of Richard Westmacott, Esq.

Two distinct subjects form the composition on the frieze of the Phigaleian marbles; the battle of the Centaurs and the Lapithæ, and the contest of the Greeks, or rather the Athenians and the Amazons. One slab which is wanting appears to have belonged to the former subject.

The outline of the story of the first of these has been already told in the description of the metopes of the Parthenon. The second refers to the Ama-

o sia Fregio del Tempio di Apollo Epicurio in Arcadia designato dagli originali da Gio. Maria Wagner, ed inciso da Ferdinando Ruschweyh, obl. fol. Roma, 1814: and a more elaborate work, with finished and numerous engravings, of a larger size, in 1826, in German: 'Der Apollotempel zu Bassæ in Arcadien und die daselbst ausgegrabenen Bildwerke. Dargestellt und erläutert durch O. M. Baron von Stackelberg.' Fol. Rom. 1826.

* Upon opening one of the boxes which contained them, a live scorpion was found, which died in the course of three or four hours.

zons, a race of warlike women, said to have established a republic, into which no males were admitted. According to their fabulous history, they came from Scythia, afterwards dwelt in Pontus, and in course of time spread themselves over a great part of Asia Minor; they built numerous cities, as we are told by Strabo and Diodorus Siculus, and carried their hostilities into different and distant countries. Among other opponents they warred with Theseus*. This was the contest which the Athenians, and even other Greeks, delighted to pourtray both in sculpture and painting. It was repeated in the temple of Jupiter at Olympia, in the Acropolis, in the temple of Theseus, and by Mikon upon the walls of the Pœcile. The Amazons are usually supposed to have undergone the loss of their right breasts, that they might draw the bow with greater force. But they are represented on the Phigaleian frieze, to all appearance with their breasts entire; though generally one is exposed, and the other is concealed by drapery. Mr. Combe thought it was not a very unwarrantable conjecture, that from this latter circumstance the fable of their having but one breast derived its origin. But to establish this, it will be necessary to show that the notion of their having only one breast is of later date than the Phigaleian frieze; nor can we *assume* that the representation of the Amazons was exactly the same here as in the pictures of the Pœcile and elsewhere. Though one breast may be covered with drapery, the roundness of form is very perceptible.

In taking a general survey of this frieze we may observe that although the Centaurs are fabled to have been skilled in archery, no instances occur either here, or in the Elgin metopes of their using the bow in their contest with the Lapithæ. The combat began at an

* Pausan, v. ii. 4.

entertainment where weapons of offence were not likely to be carried. In one or two of the Elgin metopes, wine jars are made instruments of attack, but throughout the Phigaleian frieze the weapons of the Centaurs are chiefly stones. The greater part of them are represented with a sort of cloak of a lion's skin, sometimes fastened in front by drawing the fore-paws of the animal into a knot, as in the tablet, No. 1, whilst the rest of the skin takes the form of floating drapery.

A cloak, fastened by a brooch or button, is the general dress of the Lapithæ, and a broad and deep shield their general weapon of defence: though on the body of one Lapitha we see a cuirass, and another has a helmet. Their weapons of offence have for the most part disappeared: though one, in the tablet, No. 2, uses a short dagger. In numerous instances both parties seem to use no weapons; but in grappling with each other rely entirely upon the exertions of bodily strength.

In the portion which represents the battle between the Amazons and the Athenians, it is observable that the shape of the shields, and the general costume of the male warriors, are similar to those of the Athenians on the frieze of the Parthenon.

In the dresses of the Amazons there is great diversity of fashion; some have the long, and some the short vest; one or two have trowsers; but all wear boots coming up nearly to the knee. A zone encircles the waist of all, and one, or two belts, as the case may be, cross in front of each between the breasts. The swords which were in the hands of these Amazons, in the original condition of the frieze, are believed to have been of bronze, and Mr. Combe thought, from the action of some of the figures, that the bipennis or battle-axe was also used. Their

shields are of the description called *Pelta*, having a semi-circular portion cut out of the upper edge, by which to view the adversary. The Amazons are said to have been skilful in the management of horses. In the slabs, No. 17, 18, they fight on horseback; in the rest they are on foot.

The dress of the Athenians, with whom the Amazons are engaged in fight, consists chiefly of the cloak, although in many instances it is worn so loose that their bodies are entirely divested of covering. They use the shield as a weapon of defence, and fight with swords; and wear several varieties of the helmet. The Athenian in No. 18, who is conjectured to be Theseus, fights with a club and bears on his arm the skin of a lion as his shield.

The Tablets of the Phigaleian marbles are disposed round the present room in places, relatively to each other, somewhat different from those in which they stood in the temporary building which was at first prepared for their reception; but as the numbers inscribed upon the different slabs have not been changed, the wood-cuts of the present volume have been made to follow them for the reader's greater convenience.

In its original position the Phigaleian frieze stood at the height of twenty feet six inches above the pavement of the temple, and received its light from above. The material of the frieze is a brownish limestone, much inferior in whiteness to the marble which was employed in the sculptures brought from Athens.

The slab, No. 1, represents a Centaur overcome and thrown down by two Lapithæ, one of whom, in front, drags the Centaur by the hair; while the other, placing his right knee upon the Centaur's back, seems preparing to strike a blow as if with a sword, but is

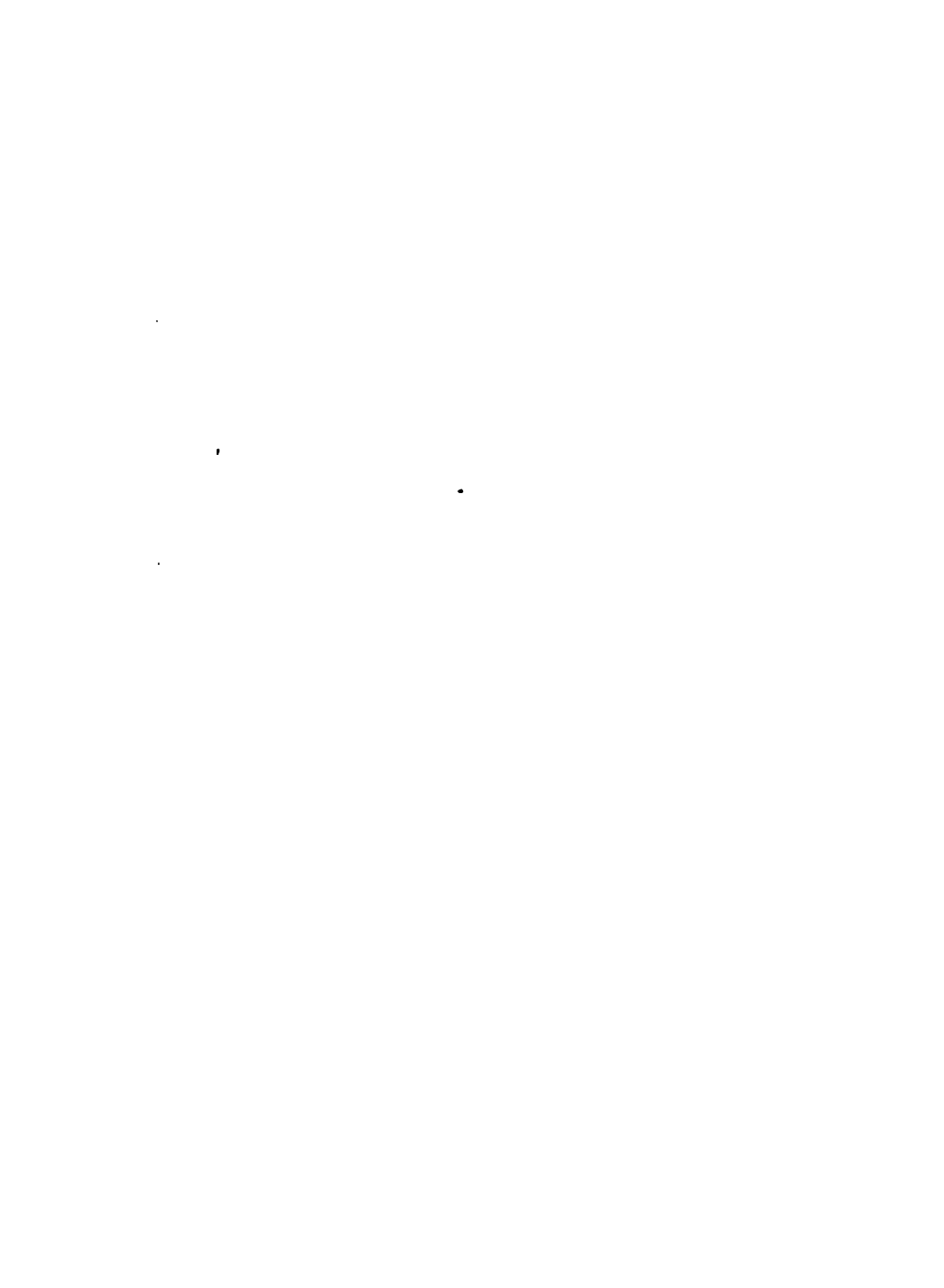






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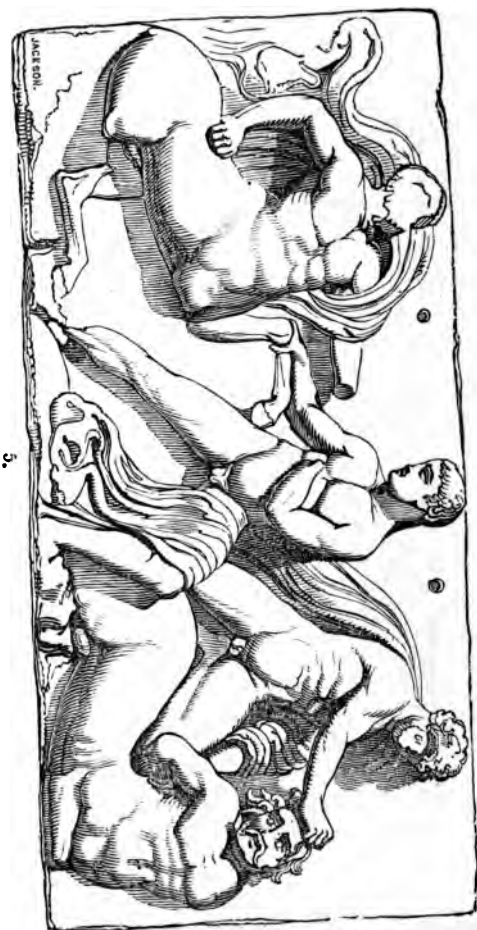
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prevented by a second Centaur who arrests the uplifted arm with one hand, while with the other he seizes the Lapitha's shield.

The Lapithæ, whose right hands are represented in the act of grasping weapons, are presumed to have been armed with swords, the blades of which were, in many cases, of bronze. The holes into which these blades were fastened are still visible in the marble.

No. 2 represents a still fiercer scene. A Centaur has seized a Lapitha by the head and left arm, and is tearing the throat of his adversary with his teeth; the Lapitha, at the same moment, thrusts a sword into the body of the Centaur. The agony occasioned by the thrust causes the Centaur to throw out his hind legs, which beat against a shield held forward by another Lapitha for his protection. In the foreground below, a second Centaur is lying dead.

No. 3. Two subjects form the story of this slab. One represents a female, a guest at the marriage of Pirithous, endeavouring to escape from a Centaur who has seized her. She bears a child in her arms, in whose action fear is strongly depicted. The other represents a Centaur overcoming a Lapitha who has sunk upon one knee.

No. 4. The story of this slab has been already described in the account of the casts in plaster from the frieze of the posticum of the temple of Theseus. Cæneus, who fought on the side of the Lapithæ, had been rendered by Neptune invulnerable to ordinary weapons; but the Centaurs, discovering this in their contest with him, pressed him to death with rocks and stones. The antient stories added trees, but these are seldom or never seen in the sculptured representations of the fable with which we are acquainted. Cæneus in the present sculpture endeavours to shelter himself

under an enormous buckler which he supports with his left arm, while his right hand is in the action of grasping a sword. His body is represented half sunk in the earth. This is the scene represented on the left of the present tablet. On the right a Lapitha appears protecting the escape of a female.

No. 5. Two Centaurs and two Lapithæ in combat. One Lapitha has seized the fore-leg of one of the Centaurs with his right hand: the other has got his adversary down, has sprung upon his back, and holds him fast by the right arm as well as by the hair of his head. This attitude occurs in another of the Phigaleian marbles as well as in one of the metopes from the Parthenon. Nestor is said to have mounted in the same manner on the back of the Centaur Monychus*. The Centaur to the left of the spectator has a fragment in his hand which may be part of a club.

No. 6. A portion of this tablet is mutilated. The sculpture, when perfect, appears to have exhibited a female figure standing between two Centaurs as in distress. The Centaur whose figure is remaining is represented in strong action, trampling upon a Lapitha who has fallen on one knee. The head of the Lapitha is protected by a helmet, and he leans against his shield.

No. 7. A Centaur bearing away a female who implores rescue from a Lapitha. Another Centaur, at the same moment, seizes the Lapitha, who is endeavouring to disentangle himself from the grasp. The late Mr. Combe considered this tablet to represent Pirithous at the moment of flying to the assistance of his bride.

The battle of the Centaurs and Lapithæ was also represented on the back pediment of the temple of

* Val. Flacc. lib. i. v. 145.



7.





Jupiter at Olympia, and was thus treated, according to the brief account of Pausanias (v. 10), by Alcámenes, a contemporary of Phidias: "In the pediment (*ἀετώλ*) is the combat of the Lapithæ and Centaurs at the marriage of Pirithous: in the centre of the pediment is Pirithous, and on one side of him Eurytion carrying off the wife of Pirithous, and Cæneus helping Pirithous: on the other side Theseus is defending himself against two Centaurs with an axe, one of whom is carrying off a virgin, and the other a youth."

No. 8. This tablet has suffered considerable injury. It represents a Centaur holding up a stone with both hands, and preparing to hurl it at a Lapitha, who protects himself with his shield, and in his right hand also carries a stone. Behind the Centaur is a female bearing a child within her right arm; she appears as if flying from a pursuer. The child is clinging to the drapery of the right breast.

No. 9. Two Lapithæ and two Centaurs engaged in combat. One of the Lapithæ is strangling the Centaur whom he has vanquished. The other holds his adversary by the hair of the head with his left hand, whilst he strikes a blow with his right. The Lapitha grasps in his right hand the handle of a sword, and the Centaur is putting his left hand on his back to protect himself.

No. 10. From the circumstance of a lion's skin hanging upon the bough of a tree in one corner of this tablet, Mr. Combe considered that the marble represented Theseus taking vengeance on Eurytion for the gross insult he had offered to Hippodamia, who, fallen upon her knees and clinging in terror to a sacred image, had been disrobed by the Centaur. The female in front is considered as Hippodamia's bridal attendant. From the action of the right hand of Theseus, he seems to have been fighting

with a club, probably of bronze, which was inserted into the hand by a hole still visible in the marble. The image is conjectured to be that of Diana, one of the divinities whom it was necessary to invoke and appease by sacrifices before the marriage ceremony was performed. The Centaurs, Mr. Combe remarks, as well as the other guests, had been invited not only to partake of the marriage feast, but to be present at the marriage rites; and Ovid speaks of the altar which was still burning on the scene of action after the battle had commenced*. But we may also conjecture that the female merely clasps the statue of the deity for protection from the violence of her assailant, without assuming her to be Hippodamia; just as we see in Æschylus †, where the chorus of virgins, anticipating the capture of Thebes by the enemy, cry out, "It is time to cling to the statues: why do we delay?"

No. 11. Diana and Apollo advancing in a car drawn by stags. The hands of Diana are in the attitude of holding the reins, while Apollo appears to be drawing his bow. The bow and reins which are conjectured to have been of bronze are gone. A silver coin of Selinus in Sicily represents Apollo and Diana in a similar car drawn by horses. Apollo, as the protecting deity of the Lapithæ, appears here in a character not unlike to that in which the temple of Phigaleia was dedicated to him as a deliverer. Diana, as Mr. Combe remarks, frequently shared the divine honours which were paid to her twin-brother, Apollo, and often assisted him in the infliction of punishment upon those who had incurred his displeasure. From the story of Niobe, we learn that Apollo and Diana together punished the mother by the slaughter of her children.

* Ovid, *Metam.* lib. xii. v. 258.

† Seven against Thebes, l. 95.

This marble finishes the series of those which tell the story of the Centaurs and the Lapithæ, in the frieze from the temple of Phigaleia.

No. 12 begins the second subject of the frieze. In this tablet, to the spectator's left, is seen an Amazon, half fallen in contest, struggling with an Athenian, who appears dragging her by the hair. Her shield is thrown behind her. Her adversary carries his shield upon his left arm. At the other end of the tablet are two Amazons, one protecting the other, who has fallen, with a shield.

No. 13 contains four figures. The first is an Athenian, whose attention is directed to the adjoining tablet to the left. His right hand is uplifted to strike a blow. His shield protects his back. The two central figures represent an Amazon and an Athenian in combat: the Athenian armed with a helmet and shield. The fourth is the figure of an Amazon, her arms bare, but otherwise clothed in drapery to the feet. She seems to have received her death blow, and is sinking to the ground.

No. 14. A group of five figures. To the spectator's left, the mutilated figure of an Athenian is seen carrying off the dead body of his companion, while an Amazon, who forms the centre of the subject, seizes the dead warrior's shield. On the right, an Athenian, who bears his shield on his left arm for protection, leads a wounded comrade from the field.

No. 15. This tablet is injured toward the lower part on the left, but the subject is clear: it represents two Athenians and two Amazons engaged. The Athenians have helmets and shields. The Athenian to the left has conquered his adversary. The Athenian to the right, having fallen on one knee, holds his shield over his head for defence; while the

Amazon with whom he is engaged appears in the act of striking him as with a mace or battle-axe.

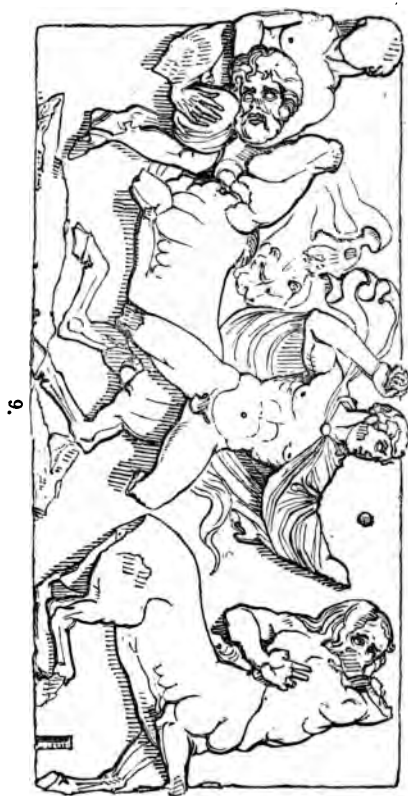
No. 16. To the left, a wounded Athenian upon the ground appears in part to be supported by the right hand of a brother warrior, who holds a large shield upon his left arm, and with the remains of his sword in his left hand, seems waiting the issue of a contest between a third Athenian and an Amazon.

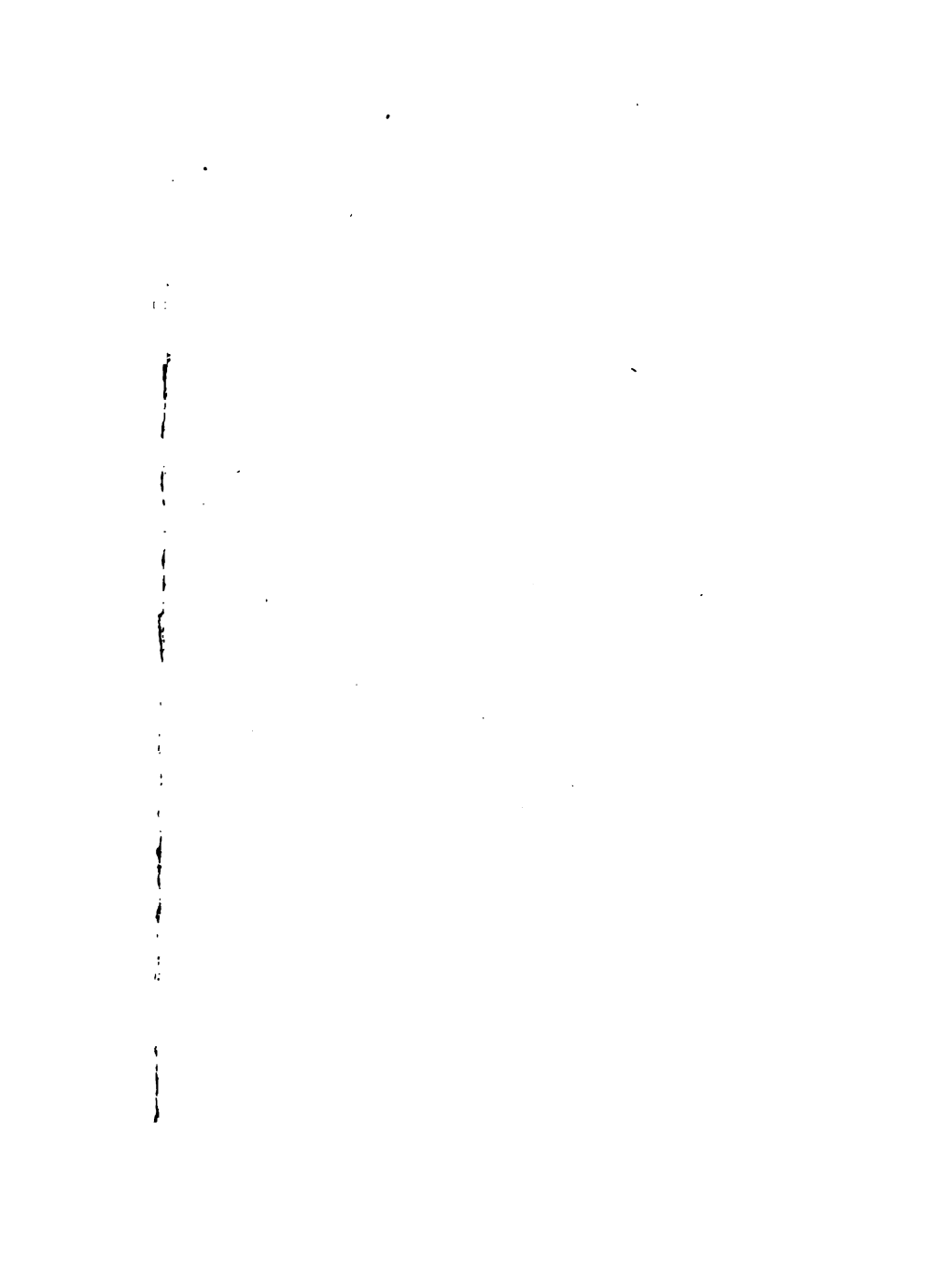
No. 17. An Athenian dragging an Amazon from her horse. A second Amazon appears on the right of the tablet, in contest, defending herself with a shield, while her right arm is raised to strike a blow at some antagonist.

No. 18. In this, which is the longest slab in the collection, an Amazon is represented on horseback at the left corner (the upper part of her figure gone) trampling upon an Athenian, who, half-raised from the ground, is drawing his sword. An Amazon on foot has rushed forward to aid her companion, against whom Theseus, who is designated by a lion's skin which hangs upon his left arm, is aiming a blow with a club. To the right of the tablet, an Athenian, who wears the chlamys fastened by a brooch in front, is represented removing the body of an Amazon just killed, whose horse has fallen under her.

No. 19. In this tablet an Athenian, in a close helmet and cuirass, has overcome an Amazon whom he holds by the hair of her head. She has fallen to the ground, and is resisting faintly. On the right of the tablet, an Amazon has overcome an Athenian, who has also fallen to the ground, but is still protecting himself. The right arm of the Amazon is uplifted in the act of delivering a blow.

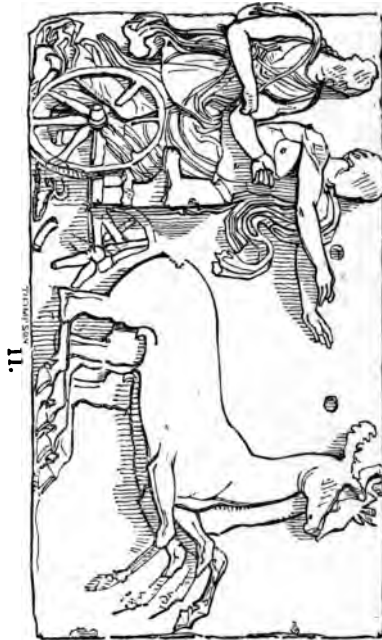
No. 20. This tablet is mutilated in the lower limbs of three out of four figures represented upon it. On the left, an Athenian and an Amazon appear in











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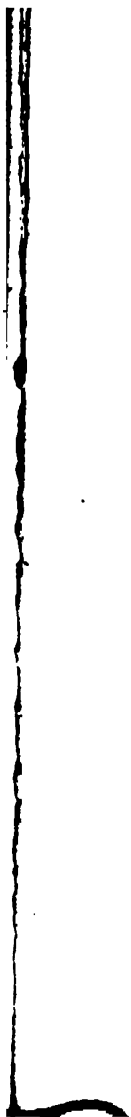


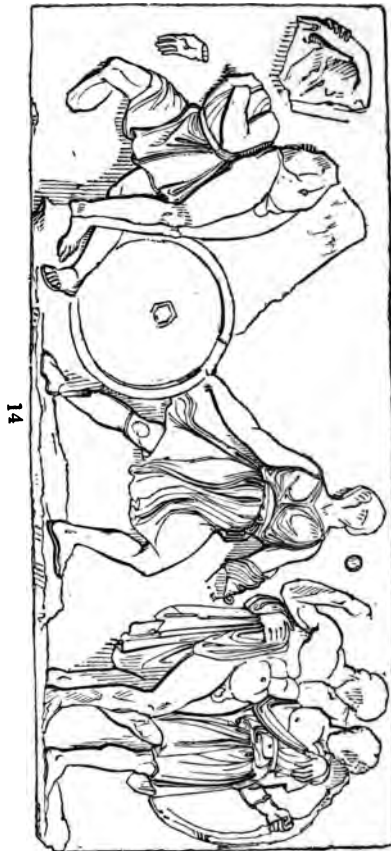


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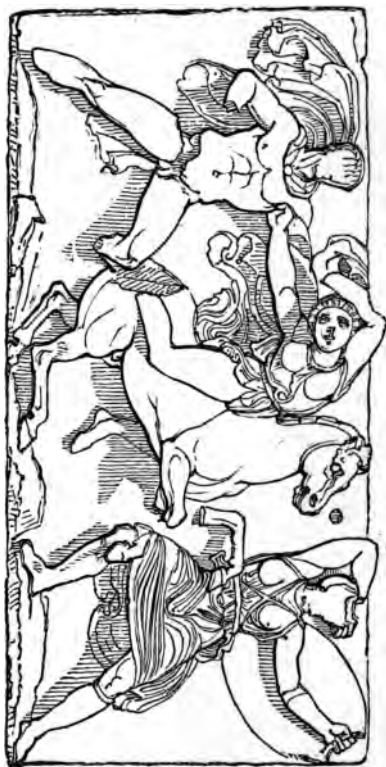


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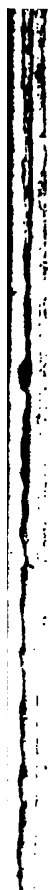


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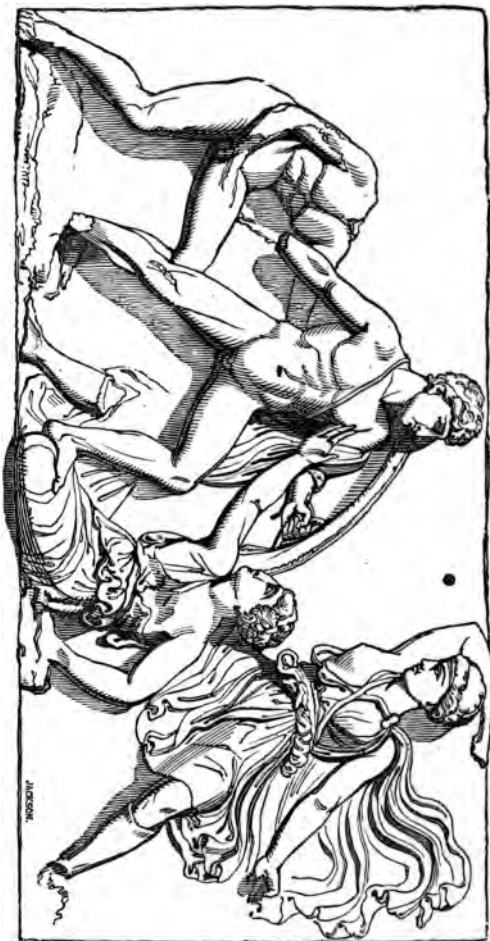








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23.



combat; on the right, an Amazon is in the act of lifting a companion who is wounded and fallen.

No. 21. Two Athenians and two Amazons in contest. The head of the Athenian, nearest to the left, is gone from the tablet. One of the Amazons has fallen, and seems to ask for mercy of the foremost Athenian, who has his foot upon her knee. The second Amazon is in an attitude of combat, striking a blow.

No. 22. On the left of this tablet, an Athenian is represented dragging an Amazon forcibly from an altar at which she has sought protection. On the right, an Amazon and an Athenian are engaged in close fight: the shield of the Athenian stretched forward between them.

No. 23. Four Amazons and an Athenian are represented upon this tablet. The first figure is that of an Amazon supplicating a second Amazon, who by the action appears to be giving the coup-de-grace to a fallen Athenian, whose right hand is held up to avert the mischief. On the right of the tablet, an Amazon is represented supporting another Amazon, who appears to be wounded and dying.

METOPES AND ARCHITECTURAL FRAGMENTS FROM THE
TEMPLE AT PHIGALEIA.

Some other remains of the temple of Phigaleia beside the slabs of the frieze, came at the same time to the British Museum, more particularly ten fragments of METOPES, from the porticoes of the Pronaos and Posticum, marked 28 to 38. Three of these, which appear to have represented choragic figures, are here presented to the reader: they were found in the portico of the Pronaos, which was enriched with triglyphs, between which the metopes are believed to have been arranged.

OF ARCHITECTURAL FRAGMENTS there is a portion of a Doric capital of one of the columns of the peristyle marked 24; a fragment of an Ionic semi-column of the cella marked 25; two fragments of the tiles which surmounted the pediments, and formed the superior moulding, marked 26, 27; one of these



is here represented; a tile used for the purpose of covering the joints of the greater tiles along the flanks of the temple marked 39; and a tile used for the same purpose, on the point of the ridge, marked 40. Perhaps these are the tiles which Pausanias speaks of as constituting the stone roof*.

* See what Pausanias says of Byzes, v. 10, 3.



Fragments of the Metopes.



CHAPTER XII.

CONCLUDING REMARKS.

WE have deferred to the conclusion of this volume, a few remarks on the advantages which the arts and literature of this country may derive from the Elgin collection. Perhaps what we have to say will be more appropriately placed at the end than at the beginning of this work, as the reader who has not had the opportunity of becoming acquainted with the existing monuments of antient art, except through these two small volumes, will be better able to comprehend any general observations, than if they had been prefixed to the description of the marbles. Our remarks may be of little service to many whose situation and opportunities have afforded them the means of appreciating the use of our National Museum; but others less favourably situated may probably be induced by these few observations to apply our present knowledge of antient art to the improvement of the education of youth. We refer more particularly to the numerous teachers of the classics, who specially profess to give what is termed a liberal education.

The Elgin collection, which is the main subject of these two volumes, is distinguished by the general excellence of the marbles as works of art, and by the unity of their character. They belong to a period in the history of sculpture which has been acknowledged by all succeeding ages as the greatest epoch in the history of the art: they adorned one city, Athens, the

centre of antient civilization, the fruitful mother of many illustrious sons, whose works, after surviving the changes of so many centuries, still delight and instruct the world. These marbles chiefly ornamented one edifice dedicated to the guardian deity of the city, raised at the time of the greatest political power of the state, when all the arts which contribute to humanize life were developing their beneficial influence. Many of the writers of Athens, whose works are the daily text books of our schools, saw in their original perfection the mutilated marbles which we still cherish and admire. The Elgin collection has presented us with the external and material forms in which the art of Phidias gave life and reality to the beautiful myths which veiled the origin of his native city, and perpetuated in groups of matchless simplicity the ceremonies of the great national festival. The lover of beauty and the friend of Grecian learning will here find a living comment on what he reads; and as in the best and severest models of antiquity we always discover something new to admire, so here we find fresh beauties at every visit, and learn how infinite in variety are simplicity and truth, and how every deviation from these principles produces sameness and satiety. It is but just that those who feel the value of this collection should pay a tribute of thanks to the nobleman to whose exertions the nation is indebted for it; and the more so as he was made the object of vulgar abuse by many pretended admirers of antient learning. If Lord Elgin had not removed these marbles, there is no doubt that many of them would long since have been totally destroyed; and it was only after great hesitation, and a certain knowledge that they were daily suffering more and more from brutal ignorance and barbarism, that he could prevail on himself to employ the power he had obtained to remove them to England.

These marbles may be considered in two ways ; first, as mere specimens of sculpture ; and, secondly, as forming part of the history of a people. As specimens of sculpture they serve as excellent studies to young artists, whose taste is formed and chastened by the simplicity and truth of the models presented to them. The advantage of studying the antients in this department of art rests pretty nearly on the same grounds as those which may be given for our study of their written models. Modern times produce excellence in every department of human industry, and our knowledge of nature, the result of continued accumulations, needs not now the limited experience of former ages. The sciences founded on demonstration, though they may trace their origin to the writings of the Greeks, have advanced to a state in which nothing would be gained by constantly recurring to the antient condition of knowledge. But it is not so with those arts which belong to the province of design : they require a different discipline, and the faculties which they employ may have received a more complete development two thousand years ago, under favourable circumstances, than they have now. Their perfection depends on circumstances over which we have little control : they cannot in our opinion ever become essentially popular in any country but one where the climate favours an out-of-door life, and where they are intimately blended in the service of religion. If then a nation has existed whose physical organization, whose climate and whose religion all combined to develop the principles of beauty, and taught man to choose from nature those forms and combinations which give the highest and most lasting pleasure, we of the present day who do not possess these advantages must follow those who were the first true interpreters of nature. Their models possess the advantage

of being fixed: for without some standard universally admitted, we should run into all the extravagances of conceit and affectation. No work of the present time is ever universally admitted as an indisputable standard. It is only when time has placed an interval between the present and the past, wide enough to destroy all the rivalries of competition, that great works receive the full acknowledgment of their merits, and become standards to which we all appeal. Thus in the art of writing our own language, we refer to the best models of past instead of to the works of our own days; and our youth at school are chiefly trained on the written models of Greece and Rome, instead of those of our own country. The advantage of this consists in having before us examples which all appeal to, not because we contend that they are in all respects the best, but because they were the best of their day, and being written in a language no longer subject to change, may be taken as a universal standard by which all civilized nations may measure their thoughts and the mode of expressing them. The frieze of the Parthenon and the dramas of Sophocles, the forms of the marble and the conceptions of the great poet, still speak to our imagination and our understanding: we recognize in both the beauty of proportion, the simplicity and truth of design, and we all assent to a standard which we feel to be in harmony with nature, and to which all nations will yield a more ready obedience than to any other that we can name.

Though the artist and the student may examine the sculptures of the Parthenon with somewhat different views, their studies are more nearly allied than is generally supposed. The artist who looks at them merely as delineations of form, without reference to the ideas which gave them their existence, loses half

the pleasure and the profit; and the student who merely names and catalogues them, without connecting them with the written monuments of Grecian genius, that is with the illustration of antient texts, is also pursuing a barren study.

The study of antiquity is the study which in this country is thought at present to be the most suitable for forming the understanding and the character of our youth who belong to the wealthier classes. We shall first consider what the study of antiquity properly comprehends, and we shall next examine how far this agrees with the practice of our schools. In tracing the history of civilization to its source, we find only one family of the human race which cultivated with success the arts that embellish and humanize life. Under the indefinite name of Hellenes (Greeks), we find them occupying the finest portions of the coast of the Mediterranean, where the arts of poetry, historical composition, the art of design, and the sciences of geometry, astronomy, and the healing art, if they had not their birth, at least received their highest improvement. From the accumulated treasures of Greek thought, and from no other, is derived the element of civilization, now developing itself in western Europe, and transplanted into the new world. But all races have not participated in this beneficial influence; nor has *every* nation with which Greek activity brought itself into contact been able to receive and improve the gift that was proffered. It is only the races, which claim a common though remote origin with the Greeks, that have most successfully cultivated the knowledge and the arts which had their birth in antient Hellas. To study antiquity, then, in the sense in which this term is generally used, is to trace the origin and progress of our moral, intellectual, and social existence; it is to recur to our remotest

ancestry, for which we trace a descent*, neither doubtful nor disputed, though our line is not direct; it is to study the history of the Greek nation, and the history of the nation is contained in the existing monuments of their art. We look not now in their works for systems of science, nor do we appeal to them as indisputable authorities in any subject which is perfected by observation, or subjected to the test of reason. We use their political history as a lesson of practical wisdom, and their philosophy as an exercise for our intellectual faculties. But time has added largely to the experience which they have left on record; and the great changes effected in our social existence by the more complicated nature of all our public and private relations, call for new and independent exercise of thought. The scientific knowledge of the Greeks cannot *now* direct our inquiries into the phenomena of nature, nor can they be referred to as our masters without appeal in the investigation of moral and political truth. What are they then? They are our models in taste;—they are our examples in the *expression* of thought;—but they are not, and ought not to be; the guides of our opinions.

The oldest existing monument of Grecian art is the Homeric poems, the ever fresh and living picture of an age, different from any other that we know. They stand like some solitary monument with a name and without a date; before them we find nothing but what is vague and fabulous, and after them a blank of centuries. Yet who can doubt that, long before these poems or any part of them had an existence, the mythology of those who spoke the

* It is assumed here that the Germanic nations, and we have no objection to include those generally classed under the name of Celtic, as well the Asiatic nations whose languages are cognate, all belong to one great family of the human race.

Homeric language was embodied in material forms? The art of working in wood, metal, and ivory, had attained some degree of excellence. The excellence might not be that of highly wrought perfection of parts, which is the province of inferior talent, but it consisted in simplicity of design, in the imitation of nature where nature was ever beautiful and varied*.

In Homer, what is it that we admire? What is it that made these poems the theme of praise, and the model of the universal Greek nation during every age of its existence, from the time when their beautiful myths were as strong in the people's belief as the legends of modern days once were, to the later times when scepticism had divested them of the charm of reality, and other superstitions had disfigured their beauty? One cause is, that they reflect the truth of nature, they preserve an image of never-tiring freshness. The mountains, the rivers and the sea, the wide plains, the bright noon-day sun, the stillness and splendour of the calm moon-light, are the eternal and unchangeable characters which form a bond of sympathy between all nations and ages. They speak in a language so full and varied, that man can only be its feeble interpreter. Yet the most striking characteristics of the Homeric poems are the simple and faithful pictures of nature. Sometimes by a single line, or a single word, he gives life to a description and a locality to a name that continues as true to nature now as it was in the unknown age of the poet. But Homer also peopled his world with living beings, without which the world has no existence: he filled it with all the varied forms and vicissitudes of life: he filled it with men and heroes: he endowed them with strength, swiftness, valour, and beauty. Even his gods are invested with the forms and the passions of man; though they command the powers of nature, and

* See the description of the shield of Achilles.

govern the elements, they are still human. The poet stamped the gods of Olympus with those elements, which all succeeding ages looked up to as their models. He gave a form to the conceptions of their deities, from which the sculptor could never entirely deviate. The mythology, and the imitative arts of the Greeks, are then inseparable; the myths were the parents of art: how they came we know not, but we every where find them impressed with the character of locality. Each striking feature of nature, fountain, hill, and river was peopled with its deities: the beautiful spots of nature were nothing without inhabitants, and each became more familiarized to man by being invested with his form. Hence the whole religion of the Greeks became identified with the representation of the human figure, and every belief in superior powers assumed a form palpable to the senses. It does not appear that the art of the sculptor was originally employed to represent the human form, except as invested with the attributes of divinity; nor do we conceive that statuary, till a comparatively advanced period in the art, was applied to any service but that of religion. Even in the Panathenaic frieze of the Parthenon, we find strictly a sacred subject, and the whole mode of treating it shows a subdued and sacred character. The representation of gods and heroes was the great province of early art, and the Greeks, endowed with the passion for beauty, gave to their divinities all the attributes of ideal perfection. Religion has ever been the only true and legitimate parent of the arts. The early Christians neglected or persecuted them, till at last the church of Rome, by employing them in her service, gave a new impulse to invention, and called into existence the most beautiful creations of the pencil.

As the study of antiquity is the study of all that remains of Grecian thought and Grecian art, it comprehends the study of their historians and orators,

their writers on speculative philosophy, their geographers, astronomers, and mathematicians, their poets and the durable monuments of their art in stone and metal. We are far from underrating the study of the great historical models of Greece, and we admire the simple and severe taste of Attic eloquence, perhaps the best standard by which a speaker or writer even now can test his own style in addressing large numbers. These are models which our youth would do well to study, and our instructors to explain with all the fulness of illustration, only, to be derived from being fully imbued with their spirit and their meaning.

But our present remarks are specially limited to the study of the Greek poets, which in some schools takes up a most unreasonable portion of time, even almost to the exclusion of the study of prose authors, and yet they are not read in that way which is calculated to make them intelligible, and to convey the full perception of their beauty. The *Iliad* and *Odyssey*, with the tragedies of *Æschylus*, *Euripides*, and *Sophocles*, the comedies of *Aristophanes*, and the odes of *Pindar*, are the materials which employ a large part of the time of more advanced students at school and college. There is nothing which we can read, which is so far removed in character from all the associations, both religious and domestic, of the present day: there is nothing which requires so much illustration in order to become intelligible, and yet, at the same time, links itself so closely to human sympathies in general. It is not to form our moral judgment that we study *Homer* or the Greek dramatists: we at least think their morals are often bad; though far superior to the licentious obscenity of the Roman poets, which, for reasons entirely incomprehensible to us, are often put very early into the hands of youth. Nor do we study the Greek poets in

order to acquire knowledge; for what knowledge do we acquire from them? The power of reading the Greek and Latin poets with moderate ease often passes for knowledge, though it consists in little more than a bare interpretation of their literal meaning; and a certainly mechanical facility in expressing common places in a measure like those of the Greek and Roman poets, and in a language often very unlike theirs, is considered an accomplishment on which years of labour may be profitably expended. As we have before remarked, we can learn nothing from these writers but taste and expression; and when they are read under judicious instruction, and form a part of our youthful studies, and not the substance, they may be made to contribute to our pleasure, to improve our taste, and to minister to the happiness of life.

We are not aware that, in this island, either in our schools or colleges, with some few exceptions, the ancient writers of any description, and especially the poets, are illustrated in such a way to make them an improving study. Nor are we aware that existing monuments of ancient art are made to furnish a living comment on the words of the writer. Of late years the study of mythology has in England assumed a different form by being treated, as it ought to be, historically. When faithfully investigated, and judiciously interpreted, it becomes a guide through many obscurities, and gives new ardour to research, and a new stimulus to criticism. Whether the results are true or not, is the least important part of the matter. But the application of ancient art, as it is now known, to illustrate the Greek and Roman writers, and especially the Greek poets, is hardly commenced.

To understand the poetry of the Greeks it is necessary that it should be read with facility, but this cannot be done till the language is well understood. Setting

aside a knowledge of the mere grammatical inflections of the language, many of which are best learned by practice in reading, the most essential thing is a knowledge of the real structure of the words, and of their physical or primary, and their metaphysical or secondary significations. The language of the nation, like their arts of design, is essentially of a sensual* character; its names are descriptive, and bear the mark of a vivid impression made on the senses. To give to them their energy and force they must be literally rendered; they must be rendered by equivalents, single or compound, which shall return the impression of the original. Again, the Greek language, though its terms are strong and pictorial, is simple in expression; the structure of its poetry is simple, and the arrangement of the words easy to follow; they often run in a train forming the most natural succession of ideas, and linking together words, either for contrast or for explanation, which cannot be severed without injury to the conception. It is only when by repeated study we have made ourselves familiar with the finest passages in Homer, Pindar, and the Greek dramatists, that we can then enjoy their beauty of expression; by reading them as we would a favourite modern author. It is therefore an essential part of the study of the Greek language, to regard the *order* of the words, which order is the grouping of the ideas: the words are the single ideas; their order constitutes the thought. The grammatical rules are the mere analysis of this symmetry, and are not to be taken as guides; as they are often exhibited, they pervert that arrangement which the author found best for the expression of his thoughts, and which is the only arrangement by which his meaning can be conveyed. The beauty of Grecian sculpture is simplicity. In a single figure parts

* This word is not used here in the common and restricted sense.

are often highly laboured, but not so as to make the eye dwell on them and neglect the general impression. Where several figures form a picture, each appears in his place, and none can be moved without destroying the effect. Nor can we in reading the poets, whose works are also works of art, invent a fanciful order of words for the sake of getting at the meaning: the order and symmetry are part of the writer's work which we cannot disturb without undoing what he has left done. Boys must be taught then to read a passage of an author as they would study a piece of the frieze of the Parthenon: they may examine the parts in detail till they know them all, but they must obtain the true impression from the contemplation of the whole, as it presents itself at a glance before the eye. Literal translations from the Greek, not literal so as to substitute Greek for English idiom, but rendering phrase for phrase with precision and brevity, and without any attempt at rhetorical ornament, will do more to form a correct taste than all the flourish of the so-called poetical versions. Such poetical exercises should be discouraged by a master; they are the corrupters of true taste and the substitutes for sound knowledge. The artist might as well add ornament to the antique models that form his study.

But the poets that we read were accustomed to write with their minds filled with images to which we are strangers. The striking features of their native country, the ceremonies of their religion, and all the beautiful decorations of their temples, were present before them. How can *we* understand who share no common sympathies with the poet? It is only by transporting ourselves into a different state of social existence that we can comprehend or feel that which we now only profess to admire*. No

* What pleasure can a reader derive from the first beautiful chorus in the *Ion* of Euripides, without being familiar with the numerous associations of the poet?

wonder that boys find their studies barren, and that their labours proceed only under the stimulus of prizes and false emulation.

It is much to be hoped that the study of Latin and Greek will shortly be placed on a different footing. They now engross nearly all the time of youth, and the results are most miserable and fruitless. Let these languages be considered as means of improving our taste, increasing our critical sagacity, and forming the basis of an exact study of language, and a just judgment of beauty. Further than this we have nothing to get from them which can forward the general improvement of youth. Those who devote their lives to the study of antient learning will find abundant materials on which to employ their time: and those who devote themselves to any branch of science or philosophy will hardly be satisfied without tracing its rudiments in the writings of the Greeks; but these considerations are quite distinct from those which we must keep in view when estimating the value of Greek learning, as a general branch of education.

Being of opinion that the study of antiquity, as a branch of general education, does not extend beyond the limits which we have attempted to define, it remains to state briefly how we think that the study may be made to produce those effects which we may fairly expect from it. An instructor of youth should spare no pains to make his pupils as familiar as possible with the physical character of Greece, the islands of the Archipelago, and all the coasts which were once the seat of Grecian commerce and civilization. Unfortunately there is still much of these countries that is very imperfectly known, but all that is known should be taught. The topography of each remarkable locality should be illustrated by plans and drawings, and the pupil should never come

to a passage capable of this kind of illustration without receiving it. Views of the most remarkable edifices, ground-plans, and good restorations, with the parts more in detail on a large scale, and with their proper technical names attached to them, should also form part of their studies. Drawings of altars, stals, votive offerings, and other sculptures, with facsimiles of coins and their inscriptions, may often be made applicable, as we have occasionally and incidentally seen in the course of this volume, to the illustration of antient texts. Accurate copies of some of the inscriptions most curious for their subject matter, or for the forms of the words, would exercise the pupil's ingenuity, and often teach more than books. Such aids as these would give *distinctness* to classical studies, and free them, as at present conducted, from that character of vagueness and want of meaning, which exercises a most unfavourable influence on our youth. Experience and observation induce us to attribute to the classical education of England, as now conducted, a great deal of that want of accuracy, and the power to grasp a subject, which is so remarkably prominent a feature in many of our countrymen. Brought up in pursuits to which they often attach no value, and in which they take no pleasure, lost in the generalities and common-place of the usually received explanations of what they read, and at many of our public schools deprived of all opportunities of acquiring any one branch of exact science, what can we expect but a race of men, untaught to think, conscious of their own intellectual weakness, ever ready to bow to mere authority, and unable to disengage the mind from the trammels of early prejudice?

There is another consideration which we think should not be entirely overlooked in conducting classical studies, and especially in reading the Greek

poets. By collecting in schools casts of a few good specimens from the antique, and drawings of others, a taste for the art of design might be excited among some of the boys. In a large school there are always a few whose taste for the arts only wants a true direction. It often happens indeed that drawing is merely tolerated in schools, like dancing and French, and consequently no pains are taken in the choice of a master, or in seeing that his instruction is well directed. But the department of the drawing-master might be made to contribute materially both to the pleasure and the instruction of the pupils; and a skilful instructor, himself well imbued with a taste for simple design, would readily show how it could be made subservient to the better understanding of what the boys read. Among the boys some would be found who might unite to a critical acquaintance with the antient writers the practical skill of a good draughtsman, and thus we might see a body of artists formed whose notions should not be derived from imperfect transcripts of these great originals, but who should themselves be the best interpreters of the antient masters of epic poetry and the drama. Another Flaxman might arise to restore the scenes as the poet conceived and the theatre of Athens once displayed them.



APPENDIX.

It would be useful if the best inscriptions in the Museum were published in such a cheap form as to be accessible to young students at schools and colleges; and it would be desirable also to have them all carefully recopied. But to do this would be a work of some time, and perhaps the gain of an additional reading or two would, in the opinion of most people, hardly compensate for the trouble. In one or two cases where the stones are written on both sides, they are fixed so near the wall, that a person cannot get behind them. The marbles, in some instances, also, such as the Sigæan inscription, are now nearly illegible; and in others, the stone, notwithstanding all possible care, appears to be gradually and slowly suffering slight deteriorations from the atmosphere.

We give below the Potidæan inscription just as it is: the reader may now compare it with the restored copy at p. 158. We have also added a few others, which possess some interest.

POTIDÆAN INSCRIPTION.—(No. 348.)

Letters on the upper line illegible

1. ΑΘΑΝΑΤ (Τ broken.)
2. ΣΕΜΑΙΝΕΝ
3. ΚΑΙΠΡΟΛΟΝΟ (Σ): last letter is ς.
4. ΝΙΚΕΝΕΥΠΟΛΕΜΟΜΜ . Ε ? . Ε *

* There is no doubt about the last visible letter of this line being Ε; there is also room for exactly three letters between this Ε and the last Μ. The conjectural reading *μακράμυροι* in the restoration of this inscription, is, therefore, not the true reading.

5. ΑΙΘΕΡΜΕΜΦΣΥΧΑΣΥΠΕΔΕΧΣΑΤΟ-
ΣΟ
6. ΤΟΝΔΕΠΟΤΕΙΔΑΙΑΣΔΑΜΦΙΠΥΛΑ-
ΣΕΛ
7. ΕΧΘΡΟΝΔΟΙΜΕΝΕΧΟΣΙΤΑΦΟΜΕΡΟ-
ΣΗ
8. ΤΕΙΧΟΣΠΙΣΤΟΤΑΤΕΝΗΕΛΠΙΔΕΘ-
ΕΝΤΟ
9. ΑΝΔΡΑΣΜΕΜΠΟΛΙΣΗΕΔΕΠΟΘΕΙ-
ΚΑΙΔ (Ε?)
10. ΠΡΟΣΘΕΠΟΤΕΙΔΑΙΑΣΗΟΙΘΑΝΟΝ-
ΕΜΠΡ
11. ΠΑΙΔΕΣΑΘΕΝΑΙΟΝΦΣΥΧΑΣΔΑΝ (Τ)
ΙΡΡΟ
12. Ε. . ΑΧΣΑΝΤΑΡΕΤΕΝΚΑΙΠΑΤ . . . (Ε)
ΥΚΛ

No. 266 (p. 151).

ΑΡΙΣΤΟΦΩΣΗΣ
ΤΗΣΜΗΤΡΟΣΤΗΣ
ΑΜΦΗΝΟΡΟΣ ΚΑΙ
ΔΙΟΓΝΗΤΟ: ΚΑΙ
ΘΥΜΙΛΟ: ΚΑΙ ΤΟ
ΘΥΜΙΛΟ: ΥΟ
ΝΑΥΚΛΟ: ΚΑΙ
ΤΙΜΟΚΡΑΤΟΣ
ΤΟ: ΥΟ: ΤΟΑΜΦΗ
ΝΟΡΟΣ
ΘΡΑΣΥΚΛΕΟΣ

No. 381 (p. 148).

ΑΛΕΥΑΣΝΙΚΩΝΟΣΚΑΦΙΣΟΔΩΡΟΣΑΓ-
 ΛΑΟΦΑΙΔΑΘΑΝΔΡΕΣΣΙΧΟΡΑΓΙΟΝ-
 ΤΕΣΝΙΚΑΣΑΝΤΕΣΔΙΩΝΥΣΟΙΑΝΕΘΕ-
 ΤΑΝΑΘΑΝΙΑΘΑΡΧΟΝΤΟΣΑΥΛΙΟΝ-
 ΤΟΣΚΛΕΙΝΙΑΘΑΙΔΟΝΤΟΣΚΡΑ-
 ΤΩΝΟΣ.

No. 372 (p. 154).

ΔΙΕΤΡΕΦΗΣ : ΞΩΙΛΟ : ΠΑΡΙΗΝΟΣ :
 ΣΤΡΑΤΙΩΤΗΣ : ΔΗΜΟΦΩΝ : ΜΗΤΡΟ-
 ΔΩΡΟ ΠΑΡΙΗΝΟΣ : ΣΤΡΑΤΙΩΤΗΣ :
 ΜΗΗΜΑΦΙΛΗΜΗΤΗΡΜΕΔΙΕΙΤΡΕΦΕ-
 ΙΕΝΘΑΔΕΘΗΚΕΝΚΑΙΠΕΡΙΚΛΕΙΦΘΙ-
 ΜΕΝΟΙΝΜΗΤΡΙΧΗΑΙΝΟΜΟΡΟΣΑΓΝΗ-
 ΙΣΤΕΝΘΑΔΕΟΙΘΥΓΑΤΗΡΚΑΙΑΔΕΛ
 ΦΟΣΕΧΟΣΙΝΜΟΙΡΑΣΔΗΜΟΦΩΝΩΝ
 *ΤΗΣΜΕΤΑΠΑΣΙΒΡΟΤΟΙΣ.

No. 175 (p. 149).

ΑΡΙΣΤΕΙΔΗΣ
 ΛΥΣΙΜΑΧΟΥ
 ΕΣΤΙΑΙΟΘΕΝ

No. 286 (p. 153).

ΣΙΜ
 ΑΡΙΣΤΟΔ . ΜΟΥ
 ΑΛΛΑ . . Σ

The first three letters of the man's name are now all that is legible. In the last word there is room for two letters; the word will then be *Αλαευς*, 'of the demos of Αλαῖ, or Halæ.' It is doubtful if there is space for an I.

* *εας* in *Μοιρας* is now conjectural. The stone is damaged here.
 VOL. II. 2 E

No. 384 (p. 155).

This is rather a curious inscription for a tomb-stone: the subject of it was apparently a lover of pleasure. The expression of the second line is bold and characteristic.

Πολλὰ μεθ' ἡλικίας ἑμελικῆς ἦρα παύσας
 ἐκ γαίης βλάστων γαίᾳ παλιν γέγονα.
 Ἐμὶ δ' Ἀριστοκλῆς Πειραιεύς, παῖς δὲ Μενανόρος.*

"With comrades I have had much pleasant play;
 From earth I sprung; again I turn to clay.
 I am Aristocles of Peiræus, and the son of Menæros."

No. 229 (p. 151).

The name is written on the stone, ΚΑΛΑΕΩ-
 ΚΟΥ. The ΚΑ are now gone. All that remains, re-
 ferring to the name of the demus, is ΙΟΝΤΑ.

No. 369 (p. 160).

All the lines of this inscription are broken on the left side, and nothing satisfactory can be made of it.

No. 261 (p. 174).

This inscription is a very curious one, and up to the last line is complete, with the exception of a word in line 10 on the stone. This inscription is given at full length, and very satisfactorily, by the translator of Boeckh's Public Economy of Athens (vol. ii. p. 224). He remarks: "The only difficulty is caused by the word which succeeds ὄλην in the tenth line. The sense appears to require the infinitive mood of a verb signifying to *damage* or *cut*, or some equivalent expression. Ἀμᾶν has the proper number of letters; but the letter which follows the second Α appears to be Ω." The third letter of the word following ὄλην is certainly Ω, and after the Ω there is just room

* The name is really not Ἀριστοκλῆς. It appears to be Ε. ΠΙΣΤΟΚΛΗΣ.

enough for one letter, though the stone does not show the least trace of there ever having been one there. The three letters of this puzzling word are ΛΛΩ. The Λ in this inscription is often put for A, and we may therefore make either of the Λ's into an A. We cannot help thinking that the stonecutter intended to write ΑΛΛΩΙ, nor is it surprising that he should have left the A out; for three letters of the same form coming together it was not strange that one should be omitted. The blank space that is left would hold the I; but why this letter was left out we cannot conjecture.

No. 285 (p. 142).

The following are the names as they occur on the stone; they are not the pure names of the demi, but that form of the word which is used when referring an individual to the demos to which he belongs.

ΣΟΥΝΙΕΥΣ, ΙΩΝΙΔΗΣ, ΑΛΩΠΕΚΗΘΕΝ,
ΠΑΛΛΗΝΕΥΣ, ΑΛΑΙΕΥΣ, ΕΡΙΚΕΕΥΣ, ΚΟ-
ΛΩΝΗΘΕΝ, ΣΦΗΤΤΙΟΣ, ΚΕΙΡΙΑΔΗΣ,
ΘΟΡΙΚΙΟΣ, ΙΦΙΣΤΙΑΔΗΣ, ΒΑΤΗΘΕΝ.

THE END



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